HIT PARADER

BYRDS NASHVILLE ACCEPTANCE

CDC 35¢ FEB. 1971

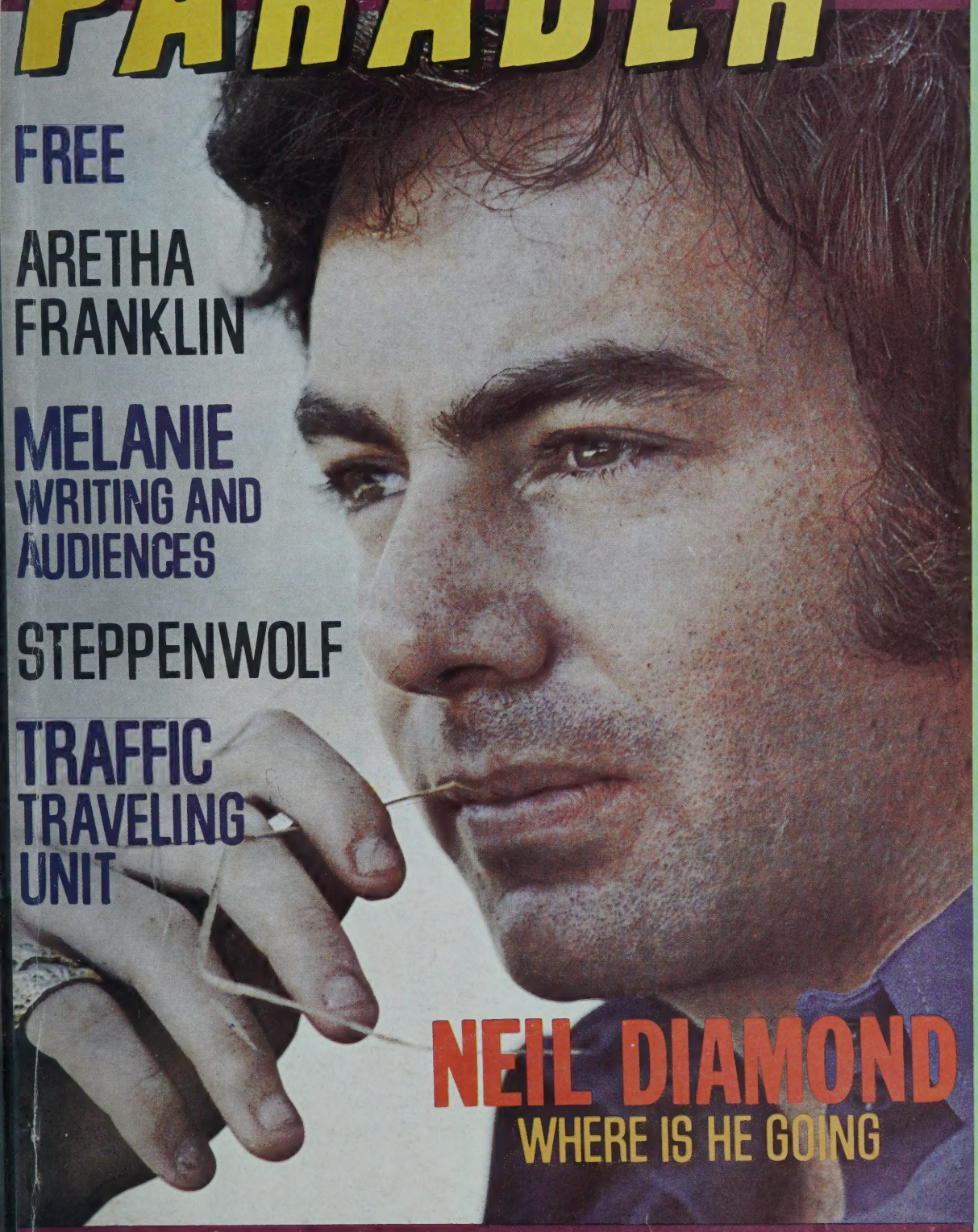
FREE

ARETHA FRANKLIN

MELANIE
WRITING AND AUDIENCES

STEPPENWOLF

TRAFFIC
TRAVELING UNIT



NEIL DIAMOND
WHERE IS HE GOING

LINDA RONSTADT • CHRISTIE • LAURA NYRO

WORDS TO ALL YOUR HIT SONGS

LUCRETIA MAC EVIL

SEE ME, FEEL ME

SWEETHEART

IT DON'T MATTER TO ME

GOD, LOVE AND ROCK & ROLL

OUR HOUSE

UNGENA ZA ULIMWENGU

SUPER BAD PT. 1&2&3

MAKE IT EASY ON YOURSELF

TIME TO KILL

MONTEGO BAY

GREEN-EYED LADY

WHEN YOU GET RIGHT DOWN TO IT

DEEPER & DEEPER

FIRE & RAIN

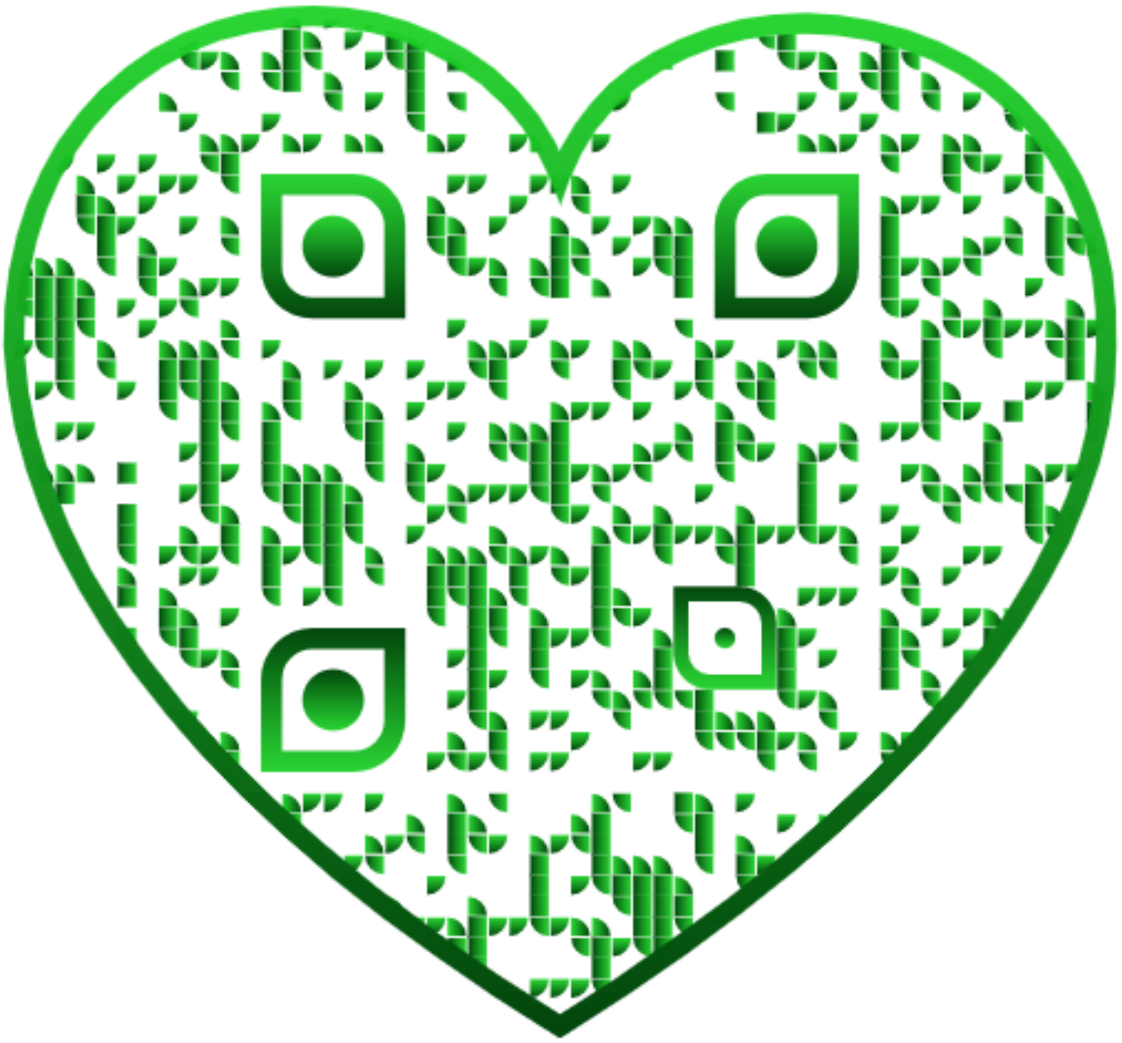
WE'VE ONLY JUST BEGUN

SOMEBODY'S BEEN SLEEPING

ENGINE NO. 9

LOOK WHAT THEY'VE DONE TO MY SONG, MA

OUT IN THE COUNTRY



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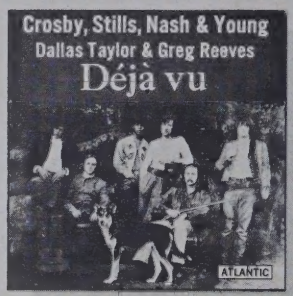

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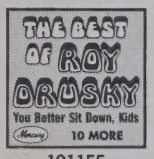

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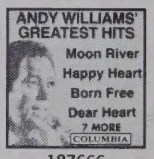

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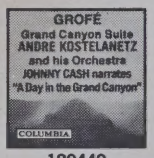

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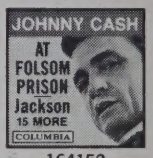

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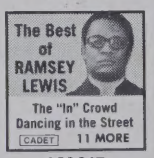

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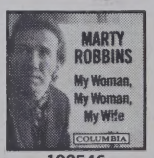

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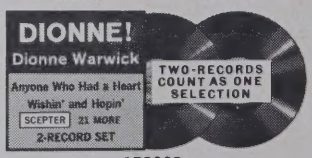

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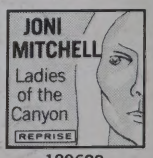

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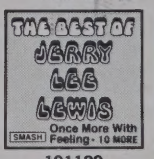

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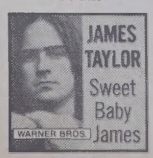

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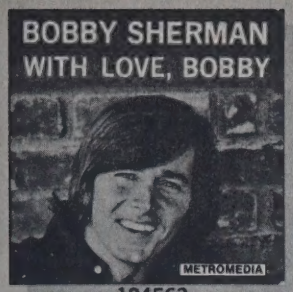

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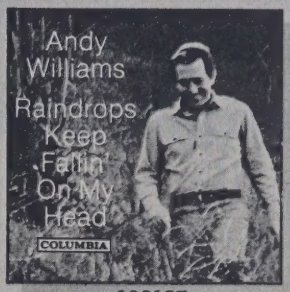

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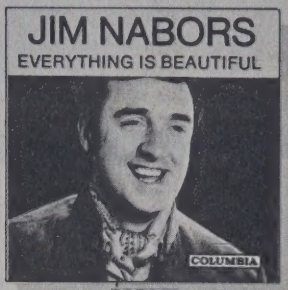

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Any 12 records for $2.86 plus mailing and handling

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185850

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Savings are off regular Club prices

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YES, IT'S TRUE — if you join the Columbia Record Club right now, you may have your choice of ANY 12 of these best-selling hit records for only $2.86. And all you have to do is agree to buy as few as ten records (at the regular Club price) during the coming two years.

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If you do *not* want any record in any month — just tell us so by returning the selection card by the date specified . . . or you may use the card to order any of the records offered. If you want *only* the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically. And from time to time, the Club will offer some special albums, which you may reject by returning the dated form provided — or accept by doing nothing.

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SEND NO MONEY — JUST THE COUPON! Write in the numbers of the twelve records you want, for which you will be billed only $2.86, plus mailing and handling. Be sure to indicate the type of music in which you are mainly interested.

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CRC *Where smart buyers shop for hits!*

194019

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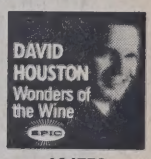

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SEND NO MONEY — JUST THIS COUPON

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Please accept me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only $2.86, plus mailing and handling. I agree to purchase ten records during the coming two years (I understand I may choose selections from any field of music), under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

SEND ME THESE 12 RECORDS FOR ONLY $2.86

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☐ Easy Listening ☐ Today's Sounds
☐ Country ☐ Classical
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☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City.....

State.....Zip.....

Do You Have A Telephone? (Check One) ☐ YES.. ☐ NO

APO, FPO addressees: write for special offer

NOO-2/6Z

hit Parader.... FEB 1971

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8/NEIL DIAMOND *Peaceful Co-existence*
11/THE BYRDS *No Nashville acceptance*
13/STEPPENWOLF *Support existing attitudes*
14/TRAFFIC *Traveling music-making unit*
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35/TINA TURNER *Soul in pictures*
38/ARETHA FRANKLIN *Picking songs by lyric*
40/JONI MITCHELL *Lady of the canyon*
42/LAURA NYRO *Silent majority*
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46/THE SHOPPING BAG
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54/WE READ YOUR MAIL *Every day, every night*
58/READER REVIEWS *What you think*
64/COMMUNICATION *Conversation*

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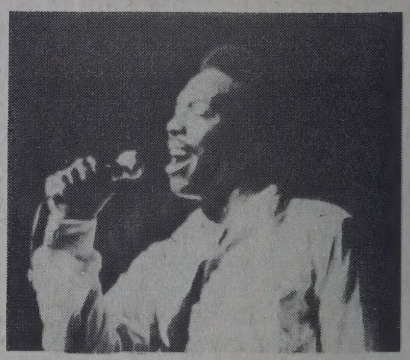
By Blood, Sweat & Tears

●TIME TO KILL

By The Band

●ENGINE NO. 9



By Wilson Pickett

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

Never finished high school?

Now you can get a diploma without going back

You already know why it's important to have a high school education. You've probably learned the hard way that it can be pretty difficult to get the kind of job you want without one. No matter how hard you're willing to work.

What can you do about it?

Maybe you've thought of trying again to get a diploma. But you've suffered enough classroom "battle fatigue" to last you a lifetime. So you'd hate to travel that route again even if you could.

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LISTS EVERY CHARTED RECORD

1955 1970

★ Date record first hit chart.
★ Highest position reached.
★ Total weeks on chart.
★ Record label and number.
★ Listed by artist alphabetically.

Over 10,000 records and 2,200 artists are listed.

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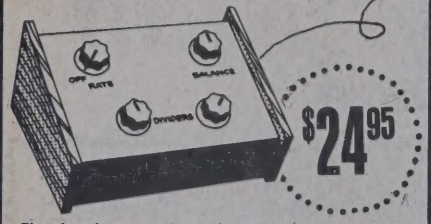
—with PAHU-IKI, new electronic drummer!



Electric guitars sound grooviest when accompanied by a tempo-setting rhythm drum. But who's lucky enough to have a full-time drummer—or afford the expensive electronic drummers? Now you and your axe can travel to the beat of a drum, or a variety of other percussion sounds.

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the scene

Since the subject last arose in this column, the rock festival situation has got worse. You had Powder Ridge and the big peace festival set for Philadelphia both stamped on by the authorities for various and suspect reasons. There were law suits in Iowa and deficits and U.S./Canada border hassles in the Strawberry Fields affair. There was (a switch) over $2 million at the box office for the Goose Lake Park festival in Jackson, Michigan.

But the scene loomed doomy and now there are rumblings from the record companies who see festivals as a natural method of exposing and promoting their groups. They appear to think that the golden goose has nearly laid a sizable egg.

Jac Holzman, who runs Elektra Records and is heavily involved in the underground network, reckons that festivals have gotten sidetracked and that the mammoth festivals have, like the dinosaur, outgrown themselves and are incapable of supporting themselves.

Holzman slams "shoddy promoters and greedy artists" and says that there is no reason why festival prices should be so high.

And urging some kind of legislation, Holzman demands that there should be a fixed number of seats and everyone should be made aware of the fact. He wants a maximum price – he thinks $5 should be enough – for every festival and wants festivals to be run geographically so that the fans all over the country get equal opportunity to go, look and listen. And, most important, Holzman wants the kind of security system that was employed at the great Monterey Pop Festival, which was, he says, "effective without being oppressive."

Also Holzman is for the shorter festival – make them a one day affair, perhaps running for 12 hours, instead of the sprawling weekend affairs.

Interestingly Holzman wants festivals to be showcases for talent and music rather than money grabbing scenes – and he applies his remarks here to the artists rather than the promoter. He would like to see a group play around half a dozen festivals a year on a breakeven basis.

Lest you think that is next to impossible and that all groups are ready to take the money and run, Holzman brings in the Jefferson Airplane as an example of how it should be done. Holzman says that the Airplane have arranged their professional life so as to get the proper mixture of festivals, free concerts and small clubs – to get things in a proper perspective for their audiences.

Holzman also echoed Bill Graham's fears about the demise of the smaller clubs, that usually hold around 400 people, and where you can get a live, vital thing going between artists and audiences. "There's a need to re-establish this kind of environment," he said. "If we ever lose the small clubs or theater situations, like Bill Graham's Fillmores, music will be in a lot of trouble."

And Stan Gortikov, who runs the big Capitol Records network, is also concerned about the fate of the festival. He wants a fact finding committee to be organized so that the mistakes of the past are not visited on the festivals of the future.

That is, of course if there are any festivals in the future.

Gortikov considers that the "image of the rock festival has been tarnished" by the people inside the festival gates and the people outside trying to stop the people getting inside. Gortikov's list of villains includes some artists, ticket gouging, performance fees, no shows and "poorly planned physical arrangements".

Whatever happens it looks as if, by the time this summer rolls around, we shall have a lot of facts marshalled on our side, concerning why the festivals SHOULD take place.

Of course, there is one plainly obvious reason why some promoters tend to do the big ripoff when they get a festival on their hands. The latest reports on the "Woodstock" movie show that it will probably make a gross figure of between $12 and $15 million. In fact some business executives in the Warner Brothers camp (they distribute the film) are putting the gross figure as high as $20 million. Not bad for an initial investment of around $100,000! And it seems like only yesterday that the Woodstock people were pleading poverty.

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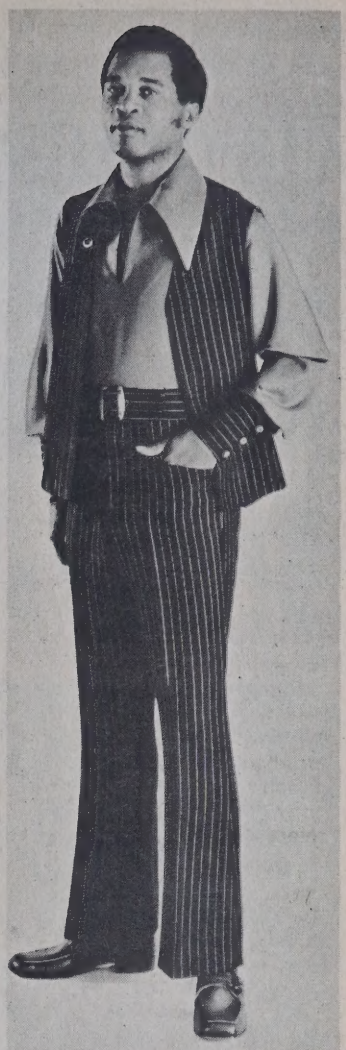

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The Peaceful Co-existence Of NEIL DIAMOND

(Photographs by James Metropole)

The radio at the other end of the pool suddenly sent a shock wave of sound crashing thru the hazy barrier surrounding my mind. It was a tinny and dissipated version of "Brother Love's Traveling Salvation Show," but it brought me back to the unpleasant reality that I had been avoiding: I had to go to work. Specifically, I had to go and turn out a piece on Neil Diamond and if that sounds easy, let me tell you it isn't.

It would be easy if I just copped out and printed the hour long rap I had with him awhile back, and though that interview was interesting, it never got down to the basic question of "Who is Neil Diamond and why is he worth writing about in depth?" But to be perfectly honest, I still don't really know who Neil Diamond is.

Let's start at the beginning.

The first Neil Diamond I knew was the one who's first record, "Solitary Man," caused an immediate stir among the better ears in New York, and promptly suffered the fate of all the records that were too good for that pre-FM age: it hit the very bottom of the chart and died. Except in Los Angeles, where it went on to become a major smash. But then, as I think of all the other records accepted by Los Angeles and rejected by the rest of the country, I realize that L.A. audiences were ahead of their time and they were made that way by L.A. radio. But that's another story.

Our story concerns itself with Neil Diamond, who, after some eight years of struggling as an unsuccessful songwriter, haunting the corridors of 1650 Broadway and the Brill Building, symbols of the new and old recording industry centers, finally found Jeff Barry and Ellie Greenwich. At that point in time, the pop music business was dominated by 'teams,' (Barry Mann/Cynthia Weil; Jerry Goffin/Carole King; and, on their way up Lennon/McCartney). Jeff and Ellie, as writers and producers, were at the top of the commercial heap. In addition to writing a number of hits with Phil Spector; they were also involved with top records by the Shangri-Las, the Dixie Cups and other lightweight groups of that era. That they should bother to get involved with another songwriter was a tribute to Jeff Barry's nose for the ultra commercial, & Neil's talent.

Neil's second record, "Cherry Cherry," seemed vastly inferior in originality to the first, and promptly went on to become Top Ten and establish Neil as a major artist. A string of hits followed, including "Thank The Lord For The Night Time," "You Got To Me," "Girl, You'll Be A Woman Soon" and "Kentucky Woman," among others.

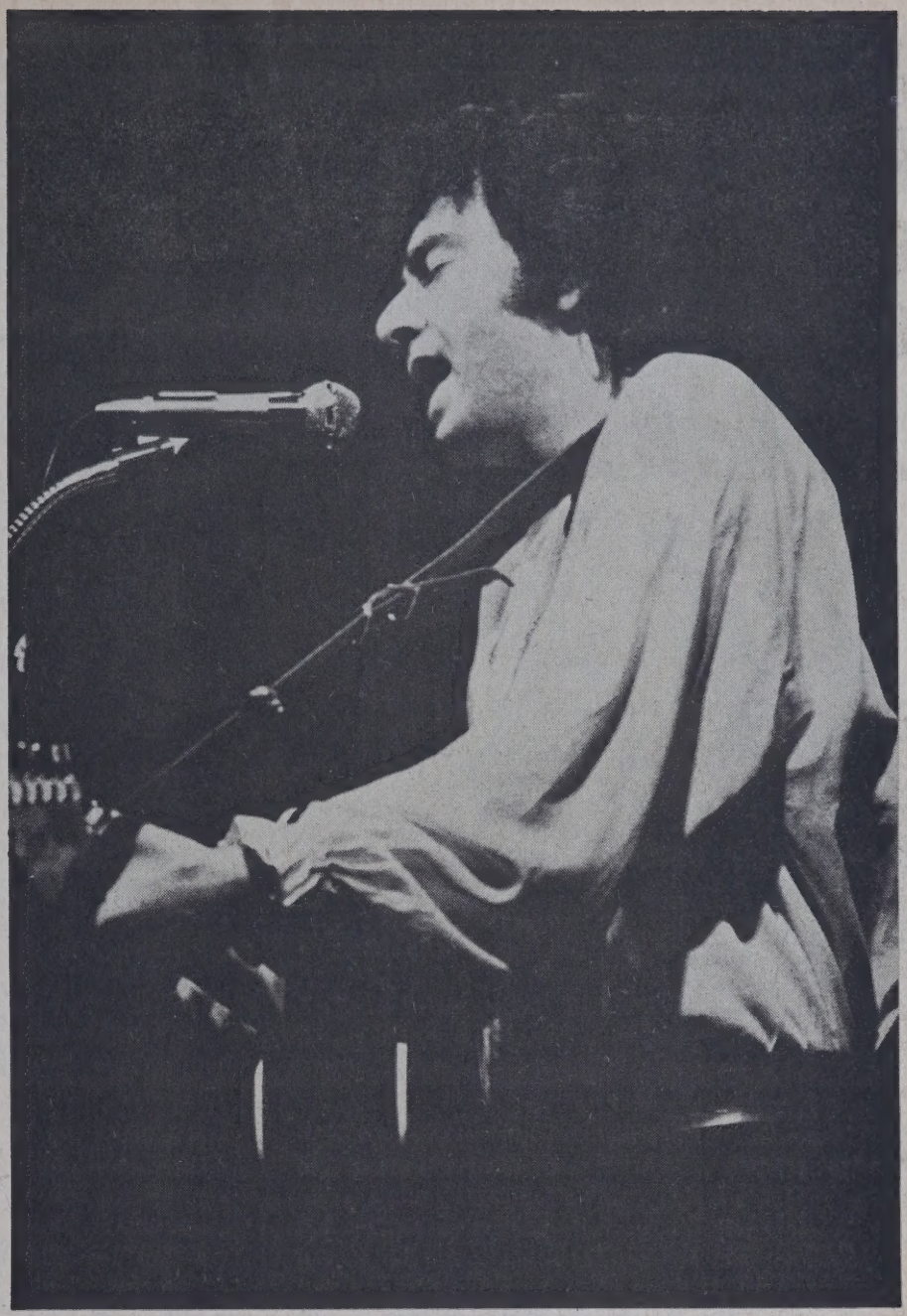
"Jeff and Ellie are really tremendous talents," says Neil today, long after he has parted with them. "Jeff is a genius and they complemented themselves so beautifully (they've since split, Jeff going on to fame as producer for the Archies, Andy Kim, the Illusion, Robin Macnamara and Bobby Bloom; Ellie struggling along). I used to sit back and watch them, they were right on, they did the thing and they did it right.

"I'm not sure Jeff has enough confidence in himself to really extend himself, spread his wings. He thought, as Bert Berns (late owner of Bang Records) did, in terms of the single, the catchy thing, the hook, selling a million records. Don't get me wrong, that was fine. I was thrilled with that. Be realistic, I knocked around and broke my hump and lived in Woolworths for eight years, so this was a whole thing to me. Success, forgetting about on what level it was.

"But then, after a while, I began to have enough experience, enough confidence in my ability to want to spread out a little bit more and do other things. I'd go out of my mind if I had to write 'Cherry, Cherry,' and 'I'm A Believer," again. I mean, they were fine then, and I enjoyed them, but to write them now, or to write them for any length of time, to consistently come out with those kind of records, well. . . ."

Neil finally broke out of the bubblegum syndrome with a tune called "Shiloh," and thereby hangs a tale. Had Jeff, Ellie and Bert Berns gone along with Neil's request to release the tune as a single, Neil might still be with Bang Records today (although there were other considerations which also influenced the decision to switch to Uni). Neil and his managers (then Billy Fields and Bitter End founder Fred Weintraub) had faith in the tune and thought the public could accept a more serious Neil Diamond, but the record was kept in the can (except for release on the "Just For You" album) until early this year, when it went on to become a bigger hit than Neil's then-current disk on Uni. ("Until It's Time For You To Go").

"I tend to look back very often in my songs towards childhood, a lot of my songs revolve around childhood for some reason, I guess because it was so simple and naive. It's not a conscious thing, but evidently it's there. 'Shiloh' was really just an expression of a lonely kid, embellished to make some points and to have a beginning and an end."

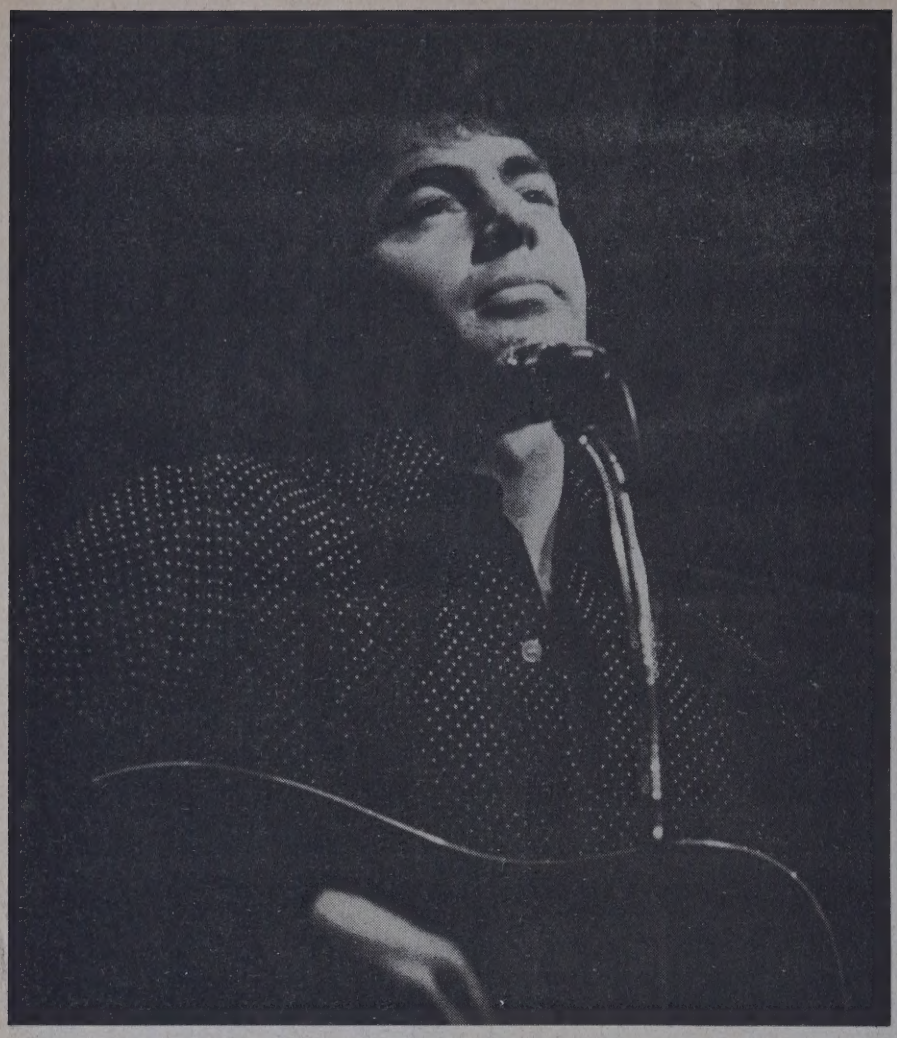


"African music is far from primitive, it's very complicated. It's immensely gutsy. There's no prettiness in it."

"When 'Solitary Man' was written, and for the eight years before, when I was running around New York, I never really considered a song a reflection of the writer. I mean, it was just a song. I never started writing songs to express myself. At least that's not what I thought. I started writing because, very honestly, it was the only thing I could do. I wasn't really good at anything else, and finally I could do something that not all of my good looking friends and all my wealthy friends could do, and so I just went into it whole hog, I wrote constantly."

"I never really considered a song a reflection of myself because I'm not generally the type of person who opens up that way, but when 'Solitary Man' came out, the first question people started asking was 'Are you really a solitary man?' and I thought the question was ridiculous. But I thought about it for awhile, a year, two years, and I began to realize that, yes, songs are reflections of people, their attitudes, just as everything you write is a reflection of your attitude. We just can't avoid it."

Neil's first single for Uni, "Brooklyn Roads," also fell into the same autobiographical genre that "Shiloh" was from. It wasn't a monster hit, but it served notice on the public that a new Neil Diamond was emerging. His first Uni album, 'Velvet



"I went to an awful lot of revival meetings at one point and my original thoughts were that they were phonies."

Gloves and Spit,' furthered the new image. The material, vastly superior to most of his early stuff, showed what Neil's freedom (from Jeff & Ellie) was allowing him to do. One tune in particular stood out as an example of Neil's growing social awareness, "The Pot Smoker's Song," a four minute ditty that coupled a bubblegum refrain ("Pot pot gimme some pot. Forget what you are, you can be what you're not") with the real raps of some Phoenix House addicts recalling how pot helped them on their way to harder drugs. The song didn't exactly endear him to the underground, but it was something Neil felt had to be said, so he said it.

It should perhaps be noted that Neil, unlike most anti-drug crusaders (all this took place two years ago), had a very enlightened attitude towards soft drugs like marijuana. Although he realized that it was harmless to most, he was concerned for the many mentally and emotionally unstable people, as well as those too young to understand, who might be unable to handle any kind of drug experience. At that time, Neil considered himself one of those 'unstable people,' but time seems to have changed that.

"I speak to the guy in charge of Phoenix House every once in a while, but I'm not directly involved in it anymore because I've come to the realization that people believe what they want to believe. Everybody had a different interpretation of that song. I had people come up to me that thought it was a head song, and I couldn't conceive of it being a head record. Also, a lot of feelings that I've had have changed as far as the grass thing."

"There were a lot of points that I tried to make in that song, and a lot of them didn't have to do with drugs. A lot of them had to do with the relationship between parents and their children. Everyone of the kids I spoke to then had some kind of bad relationship with their parents. Some of them were just really sad, and some of them I didn't use because nobody would believe them because they were so strong and so tragic. The time you spend with your parents really molds you, that's when you're the softest and most pliable, and all these kids had sores."

"Also, I've learned that it's not fair to take advantage of your name, for whatever its worth. Does it really affect people? Maybe it makes some people listen, but I found that most people change their mind because they've come to conclusions themselves, not because other people tell them. I think probably the best form of persuasion is example, not by saying, not by telling people. That's the problem between parents and kids, they tell their kids and don't really set the example. I would like to think that with things that I'm passionate about, really feel strongly about, that I could move people and have them feel the same way I do through my words, but it's rubbish. It's words, just another little place in the brain."

"Brooklyn Roads" was produced by fellow writer Chip Taylor ("Wild Thing," "Angel Of The Morning) and Neil produced his next two singles, "Two-Bit Manchild" and "Sunday Sun," with the help of Tom Catalano, but none of them brought the Top Ten hit that everybody was looking for, so Neil cast his eyes south, to Memphis. The result, produced by Tommy Cogbill and Chips Moman, originators of the non/Stax Memphis sound, was "Brother Love's Travelling Salvation Show."

When I first heard "Brother Love" on the radio, I thought it seemed like a putdown of revivalists, but watching Neil perform the song at the Troubadour, I realized that it was much deeper than I had thought. In the live version (available on an album called "Gold,") Neil goes into his feelings in depth. When we did our most recent interview, I asked him about his apparent sympathy for the hordes of Brother Loves around the country.

"I went to an awful lot of revival meetings at one point, and my original thoughts about these guys were that they were phonies, and they were taking these people, really taking them. And that was when I first had the idea to do a Brother Love album. Then I left it for awhile and when I started to think about it again, I realized that what the intentions of the preachers were were not really important because they gave these people something. These people are really the most desperate, tragic kind of people, at least to me. Besides the poverty, my impression was that they had nothing to look forward to, nothing, and so they came to this revival meeting. My impression of these people is that they live within the Bible and the preachers and what they say. I walked in there with a chip on my shoulder, but I started to feel that despite what the guy was really thinking, he was giving these people something, and that was good. So I became more sympathetic towards the character of Brother Love. It was less what he was than what he gave. But you're right, originally it did start as a putdown."

(continued on page 50)

DIG THE sounds of today's group.

THE BYRDS:
Not Accepted By Nashville

It holds true that the things that are near at hand are very often the first to be overlooked and taken for granted. For it seems that there have always been Byrds, just as there have always been Beatles. Despite the constant internal changes the Byrds have not only managed to retain their true identity but also improve upon the original sound that they pioneered.

However due to the public's apathy and overfamiliarity with their work the Byrds very nearly folded and quietly died.

"Around the time Clarence White and I joined, the Byrds almost died in the States. We weren't getting much bread and there didn't seem to be very much enthusiasm in the band."

That was drummer Gene Parsons talking.

"But when Skip Battin joined somehow things got a bit better. Internally we became like brothers. Suddenly things started to improve. Things are getting so good now that it seems as if we can do no wrong. The public's acceptance, particularly on the East Coast and in the South is really fantastic."

Gene will readily admit to the fact that the inclusion of the Byrds' "Wasn't Born To Follow" together with Roger McGuinn's contributions of "It's Alright Ma (I'm Only Bleeding)" and "Ballad of Easy Rider" to the Peter Fonda movie of the same name, has more than helped their revival.

"Personally I feel that more so it has been our live performances that has helped us regain our popularity."

After the advent of the Beatles it was left to the Byrds to take the "new music" one giant step forward. But in an entirely different direction. Most of today's innumerable country-rock bands indirectly owe their success to the early fusion of country music to electric rock that the Byrds evolved in their pre flight days. Though Gene is keen to point out, that the individual musicians are steeped in the traditions of country and western music, they DON'T class themselves as a country or a bluegrass band.

"We are just influenced by these particular forms. Therefore we are not accepted by Nashville. Lots of straight Nashville musicians actually put down Earl Scruggs simply because he worked with us on a television documentary," commented Gene.

"I think that they are afraid of change. In the same way that they were afraid of letting the slaves loose. Actually the Nashville roots come from the black people though the country folk may not like to admit it. Leadbelly was country and so were many others."

Gene Parsons appears to be an easy going type of person who has found his vocation within the group. Raised on his father's ranch in the Little Mojave desert near Big Bear in Arizona, he originally worked in his father's machine shop. After quitting school he played guitar and five string banjo around clubs and bars in Los Angeles switching to bass when he joined the Castaways group. But five years ago he quit music to take over the family machine shop. It wasn't too long however before he realized that he wasn't happy in this environment.

So he became half of Gib and Gene – a cajun duo.

"Around this time Gib and myself teamed up with Clarence and another guy called Wayne to form Nashville West which was a long haired country-rock band that worked clubs and bars. Sneaky Pete also used to sit in with us quite a lot on steel guitar.

"Then Clarence quit to join the Byrds and it wasn't too long before I did likewise," he concluded to bring his autobiography up to date.

On a Byrds double album set, there are live performances of first generation Byrds standards, such as "Turn Turn Turn", "Mr. Tambourine Man", "Nashville West" and "Mr. Spaceman".

I asked Gene if this was retrogressive?

He said: "We do the old tunes because people still like to hear them and we like to play them. But in our own way" – he was quick to point out.

"Some of the songs are in almost traditional Byrds style, but a whole lot funkier. When we played the tapes to some of the old Byrds, they really dug it. □ ROY CARR

THE ORIGINAL pre flight Byrds....

STEPPENWOLF

Support The Existing Attitudes

STEPPENWOLF – their two songs really fit into the "Easy Rider" film.

Prior to the inclusion of their recordings of "The Pusher" and "Born To Be Wild" as part of the excellent soundtrack to Peter Fonda's "Easy Rider" film, Steppenwolf were already a major attraction in the rock/underground markets. The 'Wolf's front man, John Kay (singer and rhythm guitar) explained how these two songs came to be included.

"Peter Fonda called me one day and said that he would like us to see a movie he had made with Dennis Hopper. From the very beginning he levelled with me and stated that there was not too much bread floating about. To be quite honest he told me, 'We can't pay you but I'd really like you to come down and see the finished rush.'

"So I said, 'Like what kind of a movie have you made?' When he said it was a motorbike film I nearly reached for a brown paper bag. Anyway he talked me into going along to see his movie and I was really knocked out and deeply flattered that Peter wanted to use two of our records on the soundtrack.

"Frankly I couldn't think of any other songs that would have fitted the sequences to which 'The Pusher' and 'Born To Be Wild' were married.

"The results of our association with 'Easy Rider' were very good for us. When 'Easy Rider' was released internationally the songs had a new interpretation. What I feel the songs accomplished was an interlocking fusion of film and music. Perhaps the most valid one to date."

John Kay is totally committed to the social revolution which is currently taking place. Besides just singing and talking about changes, he took a most positive stand by running for the position of Council Man in Nichols Canyon, a suburb of Los Angeles. He didn't expect to win but he was optimistic that he just might have secured a victory.

"Whether I won or lost didn't really matter," he elaborated. "What did matter was the fact that there is a need for someone to pioneer the cause and represent our particular life-style. People do know exactly what I believe in, or should I say, what I don't believe in? They know me via our 'Monster' album and our various other musical statements.

"As a group we have never tried to preach," he proclaimed, stating Steppenwolf's position, "Neither do we give out profundities. At best what Steppenwolf do is to give complete moral support to the existing attitudes and philosophies of today's misunderstood American youth.

"If I had won as Council Man, I wouldn't use the music of Steppenwolf to consolidate my new found position. I don't want to be involved in any kind of plugging. At the moment I'm only aware of Jefferson Airplane, Country Joe and ourselves, who have anything positive to say in terms of taking a political stand.

"There is a very grave danger that groups may emerge who have nothing at all to say and we will have to keep a watchful eye on all this."

As far as John Kay is concerned the United States represent the most recent search for the formula of peaceful coexistence. Not only in terms of creeds but religion, races and ideas.

☐ ROY CARR

TRAFFIC

TRAFFIC TRIO – "We should all be doing a lot less on stage," says Winwood.

A Sort Of Travelling Music-making Unit

Whatever analytical terms are used by people in attempting to define Traffic's music, however many superlatives are attached to the group and among the hundreds of thousands of words written about the members individually and collectively, the word CONFUSING never seems to crop up.

But it is just such a word that is most easily and accurately applied to Traffic whose checkered career since its inception three years ago has been a constant source of perplexity.

Dave Mason's on-off flirtation with the group, the success and comparative failure of singles, the mysterious goings-on in their cottage in the heart of Berkshire, in England, and (finally, we all thought) the untimely split last year.

Throughout all this chaos and the occasional periods of calm, the one solid thing that has remained without any doubt has been the talent and power of Stevie Winwood.

Now that Traffic is together again – albeit in a different shape basically – he confessed to a slight uncertainty as to where things are going to head.

Stevie Winwood talking:

"Rik Grech has joined and we are getting a French horn and a keyboard player. We should all be doing a lot less. Three nights a week in the same place is okay but when you fly into a place, play for an hour and then fly off again to somewhere else, it's cold and it takes a lot of getting together. Some cause of the strain we were feeling was because we were just a trio and that was why I decided to increase the size of the group. I'm still uncertain, though, about how long it will take to develop a new sound, or even if the change will be all that noticeable.

We could notice it affecting the music. We've known it ever since we started as a trio that there's lots of things we can't do. We get lots of people coming up saying,

"Listen, man, I want to join your group," so obviously they noticed it as well.

We couldn't play a lot of the songs for people because we were a trio. America made us take the decision to expand – all that quick flying in and doing the gig. We had the same problem before when we were a trio... it makes it more mobile, elusive, compact. But we shall all be doing a lot less.

I reckon that you could call 1967 our freak-out year. We all certainly felt that when we broke up, just before Blind Faith, that we'd never come together again.

You see, we all did different things and played with different people and learned about things. It's all so complex – there's a way that musicians have difficulty communicating ideas to each other since people stopped writing things down. It's getting very difficult just playing with people like that.

The split up of Blind Faith was caused by a combination of everything. It wasn't so much untogether as sold out. As soon as we thought of the name it was out of our hands. We had no control about where we were going to play. Consequently everything was rushed – the album, everything. It tended to be four people playing their own thing. There were various attempts to get it all together but it always turned out to be four individual people.

Everybody decided that when they got back from that American tour they were all going to do something different. I'd had enough of the whole thing and the way it was going. There was a lot of conceit coming from the Supergroup tag and the way we travelled and the hotels we stayed in and the food we ate and all the things.

It was 1950's Hollywood chaos!

When all that ended I was trying to make music on my own with tape machines, over dubbing and stuff. It's a good way of writing but it's very weird.

The whole thing of music is people!

I was getting to a point where I needed to play with people. Jim had come back from the States and he was just hanging about doing nothing and we just played and there was a nice feeling. At the time we got it together with Chris, Dave Mason had just done a thing in Hollywood, and he seemed to be very successful, though there was talk about him rejoining us at one point. He's pretty independent though.

JIM CAPALDI – Jim's into his words.

About the future, it's simple. What we are into is music. Jim's into his words and I'll be writing a few words.

Basically we want to play more pure music, but there's always that thing that art for art's sake isn't enough. There are lots of things that need to be done.

People associate a lot of power with so-called rock stars but it's very difficult to marry it with the music. The words are just with the music, not really part of it. We want to get into a sort of travelling music-making unit. I suppose the "John Barleycorn Must Die" album is the first step in that direction because it's a relation to folk music which is basically what I think all writers are trying to do. Pure excitement isn't enough – it has to be channeled. People accept folk music without being ready to accept it.

Rock music has got to come to terms with classical music. There's lots of good things in classical music, pure musical effects. Rock musicians never write anything down except maybe Zappa. John Lord's idea was great but it's still the end result that counts. Spirit did some good things with the classics. The sentiment and the end result are what counts. After it's all over, all you're left with is the sound.

CHRIS WOOD – In town so he got drafted...into the sessions.

STEVIE WINWOOD – 1967 was the freak-out year.

Our "John Barleycorn" album was to have been a solo effort on my part, a part fulfillment of a contract with United Artists. Then it turned out that Jim Capaldi and Chris Wood were in town so they were drafted into the sessions. Most of it we didn't even dub on it, there's just the three of us. It was very easy to do. We began recording it just before Christmas. There's still one album to do under the contract and we'll be doing it after we return from a holiday in Morocco.

I'm not completely satisfied with the "John Barleycorn" album. I never have been. That's what makes you want to do another one. There 's a lot of things on it I'd like to change, but.....

Although I'm not completely certain about the direction our music is taking, because we're not into theater as such, we have got room to try other things. I've been interested for a long time in doing visuals, movie scores and a good light show." □RICHARD GREEN asked the questions and put down the answers.

BIG DRAG BEING WITH BLIND FAITH

FREE -- A British group that don't care about having a hit single.

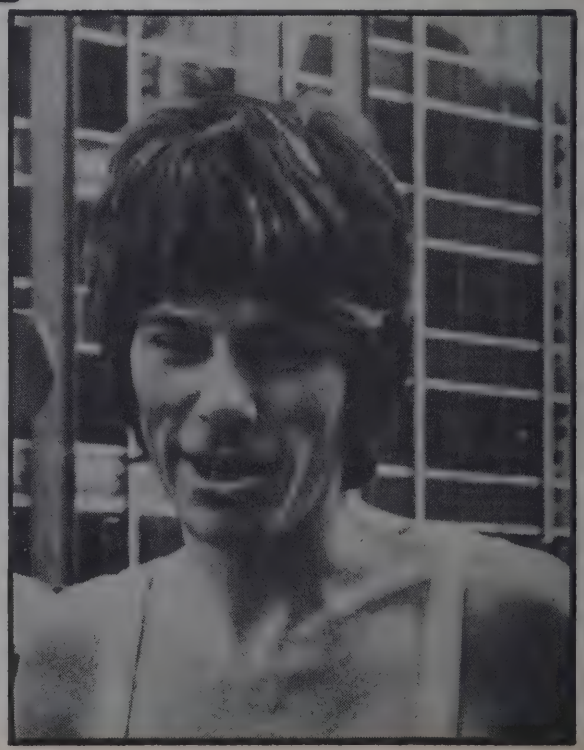
You're a British group. Newly formed. And you get an opportunity to play before American audiences. A lot of American audiences, from coast to coast. Millions, literally, of people.

(continued on page 59)

FAST FLASHES

GUESS WHO

Just to stop you trying to guess who, Randy Bachman has left the Guess Who and been replaced by not one, but two people, Kurt Winter and Greg Leskiw. The new group is, left to right, Burton Cummings, Garry Peterson, Jim Kale, Winter, Leskiw. Guess Who's new album is "Share The Land".



BECK

Jeff Beck, now happily recovered from his car accident, went with producer Mickie Most to the Motown Hitsville studio in Detroit. The object was to record with the Motown musicians because Jeff didn't exactly have a group together at the time.

Now Jeff plays heavy.

And Motown sidemen aren't really used to it, because in addition to being heavy, Beck is also loud. And the combination quite literally drove the Motown bass player out into the street, hands over his ears. He had to be talked back into the studio.

Surprisingly, Most found that the musicians they recorded with hadn't even heard of Jeff. "They're in their own world," he said.

Despite this the session came off very well -- "That studio -- it has funk dripping off the wall," said Most.

B B KING

B. B. King, while paying his dues over the last many years, usually played one nighters for all Black audiences. Then, via promotion from the English rock-blues acts, he moved into the Fillmore circuit and into the rock clubs where his audience was usually white, college or drop out, and young.

Now after a couple of years of this, B. B. is starting to notice a change. He said recently: "Now I'm beginning to notice that we are beginning to pull in more of the Black youth, the young Black youth. For a long time we hadn't been appealing to them at all.

"Now that the change has started I've had a lot of Black kids come up to me and say 'We haven't liked the blues, but we like you.'

"This is a sign for me because this hasn't happened in a long period of time. We noticed two years ago that all of a sudden we had a young white following and now we notice it has started to integrate into a white adult following. I have always had a Black adult following but now we are beginning to pick up even more in this category."

B. B. King is seen here with, left to right, Dennis Edwards (of the Temptations), Carla Thomas, and James Brown.

CACTUS

When drummer Carmine Appice and bass player Tim Bogert were 50 percent of Vanilla Fudge and very heavy into the charts and on the rock scene, they used to go out on big tours, topping the bill. Usually they would find a good solid group, something that looked as if it was about to break out, to open the bill for them.

On a couple of these tours they chose some English groups to open for them, unknown at the time but with potential. Led Zeppelin and Jethro Tull.

Now when Carmen and Tim decided that Vanilla Fudge was becoming tasteless for them and split -- thereby causing the demise of VF -- they formed a new (sort of unknown) group called Cactus. And to get a name for themselves they went out on tour, opening the bill for some very heavy, superstar group that was making it all over the charts and on the rock scene. Led Zeppelin and Jethro Tull.

"Listen, if you are a musician and you've been around on the scene, you don't let that bother you," said Carmine.

There's an odd coincidence story about Cactus. When Tim and Carmine split, Jeff Beck was going to come to America to join them. But on the way to the airport, Jeff had a bad automobile accident and had to spend months in the hospital.

So Tim and Carmine had to look around for another guitar player. They found Jim McCarty. But this is an American Jim McCarty, not the British one who is now in Renaissance. . . .and was also in the Yardbirds. With Jeff Beck.

DAVE CLARK

Bang goes another chunk of pop history -- the Dave Clark Five have finally called it a day and broken up after seven years. Admittedly the last two or three haven't exactly been world beaters for the London group but there was a time . . . .

The DC5 came in just after the Beatles with "Glad All Over" and were right in there in the first British wave of talent that spawned the Stones, Herman's Hermits and all that. They were led by Dave Clark, who was not the world's greatest drummer by any means, but had nice teeth and smiled a lot and drank milk and was just too correct for those days.

They had their own 40 seater aircraft and all the trappings of chartdom (as they used to say). But now they have split, although Dave wants to keep recording along with the group's piano player, Mike Smith. Dave also has eyes for film directing and has his own film company with Mike.

Mike said about the break-up: "I wish I could turn the clock back seven years. It all went by so fast you just couldn't grasp every facet of it. I'd love to live it all over again. Next time I think I'd appreciate it a lot more."

So ends a good commercial beat group -- "making hit records -- that was what it was all about, wasn't it," says Mike – very quietly, with no bitterness.

The photograph was taken in 1964 when they made their third tour of America and appeared at New York's Paramount Theater. . .the last group to appear there before it was pulled down. Dave is the one with the smile, second from the left. Behind the milk.

DONOVAN

Donovan, complete with new trio, called Open Road, and including Mike Thomson on bass, lead guitar and vocals, and John Carr on drums, is doing things in style again. A summer tour of Japan and then sailing from England in a new 117 ft. yacht to start his American tour.

From here he goes to Hawaii, Tahiti, New Zealand, the Spice Islands, Philippines, India and ends up in Europe. Mostly by yacht and it should take him, he reckons, a full year to do it all.

But if his new trio is a little more electric, his views on today's music remain the same. "In the same way that the buying public waited for a poem or a book from a favorite writer 30 years ago, the buying public today waits for new albums by today's songwriters. It's a thin disguise called 'variety' but today's musical poets continue this tradition," he says.

"I have to regard today's music far more seriously than people older than I am -- I've seen the music gain so much respect from people who once seriously put it down. I don't think I am as rebellious as I was a few years ago. Now I want to contribute to the tradition of music.

"I do hate bad pop and I think that the average 14 year old who is into listening shares this feeling. That's why I don't think I am singing above their heads. I think that I mirror their thoughts.

FRIJID Is Detroit Not Dutch

RICK STEVERS

SATCH HARRIS

KELLY GREEN and GARY THOMPSON

When the first match was lit, Frijid Pink had no idea how the audiences had reacted to their performance at the Montreal Pop Festival. Then another glimmer of light broke out in the audience, followed by another and another.

Candles, matches, flares and cigarette lighters, thousands of them, were being lit by the audience as a sign of appreciation. Later, Frigid Pink discovered that only two other artists, John Lennon and the Led Zeppelin, had received such tribute from the sixteen thousand people who attended the festival.

Frijid Pink creates a surprisingly powerful sound from just three instrumentalists – guitar, bass and drums -- and a lead singer who sometimes plays harmonica.

The success of their first hit, "The House Of The Rising Sun", kept the group so busy that they had only three days to work on their second album, in between nightly club appearances and press interviews.

In addition to its Top Ten success in the U.S., the million-selling "House Of The Rising Sun" has topped the charts in Britain, Denmark, Norway, Switzerland, West Germany and Canada.

The "j" in Frijid Pink has misled many listeners into thinking the group is Dutch. Since they record for Parrott, a division of London Records, which is known for its many European acts, the confusion is compounded.

Actually, Frijid Pink got its start playing locally in the Detroit area and three of the four members are from Michigan.

Kelly Green, born Thomas A. Beaudry, graduated from Roosevelt High in Wyandotte, Michigan, and has been studying music for the past eight years. He's Frijid Pink's lead singer and does most of the writing and arranging of the group's material. In addition to vocalizing, he plays harmonica and drums.

Born in Wyandotte, Gary Thompson is lead guitarist for Frijid Pink. Like Kelly, he is a graduate of Roosevelt High. Before joining Frijid Pink, Gary played with jazz-oriented groups for eight years. He spends a great deal of time writing and arranging material.

Frijid Pink bass guitarist Thomas (Satch) Harris, is a native of Florence, Ala., and graduated from Melvindale High in Melvindale, Michigan. He has been playing bass guitar for the past four years. Previously he had played rhythm guitar. Besides playing bass, Satch vocalizes with the group.

Rick Stevers, another Melvindale High graduate, attended Schoolcraft College. He's Frijid Pink's drummer and prepared for his career by studying and playing drums for nine years. Rick's drumming is supplemented by his singing and rhythm guitar playing.

Most groups record in several carefully plotted steps. Usually they cut a rhythm track first with just bass and drums. Then they add guitars, organ, piano or other instruments on another track. Next, all the instrumental tracks are mixed together and the vocals are over dubbed onto the pre-recorded background.

This method allows complete control of each step, with carefully recorded and balanced sound all the way. But, often it also results in a loss of spontaneity.

When Frijid Pink records, all four members go into the studio and play together the same way they do in-person. The instruments and vocals are recorded at the same time. The result is an exciting interplay between four musicians who've been together for years and know what they're doing.

These exclusive photos were taken while Frijid Pink recorded their second Parrot album.

SING A SAD SONG

The Life of Hank Williams
by Roger M. Williams (Doubleday)

HANK WILLIAMS – a short life as a top star.

Seventeen years ago, New Year's Day, 1953 Hank (Hiram) Williams died from a combination of drink and drugs in the back seat of an automobile taking him to a gig. He was 29 and had been a top country music artist for three to four years, since "Lovesick Blues" (a New York written pop song of the 1920's) made the chart and established him.

Yet he remains a strong influence today, as Williams (no relation) states in his book. Not only an influence on the country field but also on the pop and rock side. It has been pointed out that Bob Dylan is strongly influenced by Williams and Williams' material.

And with the interest of the rock generation in country roots (probably more ethnic, admittedly, than Hank), it's worth noting that Hank really brought country music to the pop-rock market long ago. Writer Williams says: "A number of country writers before Hank's time broke the pop barrier with a song or two....But no country writer broke the barrier over and over again, as Hank did. Hank, in fact, put a permanent hole in it. Since he showed the way, the distinctions between pop and country have become more and more blurred." Writer Williams also quotes Nashville music publisher Wesley Rose, who worked with Hank, as saying that Hank Williams was the first country songwriter to "be accepted by pop artists and pop A and R men."

Rose is shown in the book as trying very hard to get one of Hank's songs placed with a pop singer in New York and being turned down by everyone – they called it a "hillbilly song." Strangely enough it was singalong Mitch Miller who listened, liked and placed the song with "an aspiring young pop singer named Tony Bennett." The song, says Williams, was "Cold Cold Heart" and it sold over a million and zoomed to No. 1 on the pop charts. The pop charts – that was the important thing.

Writer Williams notes that this interest in country music gave the Nashville country music industry "a significant Boost" and was probably as responsible as anything for making the city into the music center it is today, with the Nashville Sound and all that.

In Hank Williams' day Nashville's recording scene was very unsophisticated, says writer Williams. No echo chambers, no equipment for making full sounds out of thin ones, good out of poor. But there was experimentation. Writer Williams tells of one experiment that involved Hank and publisher Fred Rose, who worked as a kind of A and R man on the Williams record sessions. "Rose introduced what is known as the 'dead string' technique of rhythm to Hank's recording sessions. He turned the amplifier for the electric guitar way down to make the sound of the guitar a thump. This dead string sound took the place of a drum, which was taboo in country music at that time." (And indeed remained so until a singer insisted on being backed by a drummer some years later on the "Louisiana Hayride" show. But his name was Presley and he could do things like that!)

From those rustic beginnings, writer Williams observes, Nashville has grown to a city that has 35 record company offices, four record pressing plants, three collection agencies (for royalties etc.), four major and eight independent recording studios, several dozen music publishers and 18 talent agencies. "Cold Cold Heart" did more than just make money for Hank Williams – it more or less made an industry.

But if you are a songwriter, like Hank Williams was, it still isn't easy. Says writer Williams: "Country music sources estimate there are 800 more or less established songwriters in Nashville and thousands of dabblers... (But) the odds against a big hit by a rank amateur are very very long. Indeed the odds against him even getting a song published are long. But that doesn't stop him from trying. The

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CHICKS!

Ladies, girl singers, chicks, the distaff side. . .whatever you call them, they are supposed to have it more difficult on the rock scene.

Maybe it's something the Women's Lib. movement could get onto but for years the really big crowd pullers on the pop-rock-progressive-blues scenes have been the males. Singers and groups.

But it struck us that right now there has never been a more interesting set of female performers, of all kinds working. So we decided to take a closer look. . . . .

MELANIE
"My Audiences Are City People"

Melanie was interviewed after her Carnegie Hall concert, where everybody, pulled by the music, came on stage and sat, cool and collected by the singer.

That concert was recorded, was her last album, and seemed a good starting off point for the interview.

EDWIN HAWKINS Singers provide a solid background for Melanie RONSTADT

MELANIE – at 13 mostly concerned with love

HP: At the Carnegie Hall concert, when everyone started storming the stage, were they talking to you as a person?

MELANIE: Yeah, it was really a human thing. I felt that it was a very human contact. It was a very protective attitude from the audience. They were protective of me. I don't know why, but they were really kind. They weren't coming to ask me for anything.

After I had sung my songs and everybody got up on stage, there was one girl who was crying. I don't know why. After I was getting up to leave she started crying. It's almost embarrassing to tell but she was crying "Melanie, please don't go." It was really frightening.

I started crying when I left.

HP: What is the difference when you first started singing at 13 and what you are singing now?

MELANIE: When I was 13 I guess I was mostly concerned with love. It was mostly other people's songs I was singing because at that time I was singing in bars and nobody wanted to hear my songs. They wanted to hear songs they were familiar with.

HP: Do you remember the first song you wrote?

MELANIE: Yeah. "There Should Have Been A Rainbow By Now". I really don't know what it was about but I know there should be a rainbow by now! I was about 15 years old at the time.

HP: You pretty much do your own songs and make a success out of it. Are there any people doing your songs, like they do material by Laura Nyro and Nilsson?

MELANIE: There are some people that have done my songs but nothing really happened.

HP: I understand that several people you've met at your concerts have become your friends. You seem to be more in contact, more so than other rock people, with your audience.

MELANIE: I don't think this is unusual. The thing is this: a lot of times at a lot of concerts you meet a lot of people and most people when they come back to meet somebody, even if that person they're meeting, is a friend of their mother, there's something uncomfortable.

They're not themselves as they would normally be. A lot of people come backstage. Strange things come out of an audience and then all of a sudden there'll be a human to human contact.

When I'm in an audience I can never go backstage to see an actor or actress or performer, even if they have really impressed me.

I can't really get back to that level of human contact. If I've just been awed and really inspired, then to meet that person face to face scares me.

I met Jacques Brel. I met him after he performed "Man of La Mancha" and it was in French and I don't speak French, but I understood everything he had said. It was so unbelievable.

I had to go back and meet him. I was so scared. I went back and said nothing. I just smiled and I said nothing. I was really dumb. So, how could he make friends with me? I'm not even in the same world he's in at the moment.

What I'm trying to say is that there are some people, who, after a performance, can get back to being a human, you know, and those are the people I can become friends with.

HP: Do you feel any different now the album and singles are out?

MELANIE: I'm happier.

HP: Do you think you could live in the country?

MELANIE: No. I mean, I like to go camping. I like the country, have a couple of days away from the city but I always have to go back to the city. I think the city is where the changes begin and I also feel that it is the most desperate place.

I really feel that my audiences are city people.

I don't think country audiences need as much in comparison to city ones. It's nice to play, a relaxed audience is nice but I enjoy frenzied audiences! So far it's been the cities that have been more exciting.

But I'm not talking about Woodstock. Woodstock was New York.

HP: What was Woodstock like?

MELANIE: Ravi Shankar went on before me and he got a standing ovation and they didn't want him to go. There's nothing like going on after the

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Sanity On The Line Every Show LINDA RONSTADT

Sanity on the line with every show

Tucson, Arizona, besides maintaining a population of some quarter-of-a-million people, is primarily a daytime city. It hustles and bustles in the sunlight hours, but come night and.....

In the words of an ex-resident: "If you want to entertain yourself at night in Tucson, there's really nothing to do. You can go bowling or play miniature golf or you can go to a bar and dig country music. I wasn't a drinker, but I liked to go and listen to the music. It's the only good music in Tucson; the rest is cocktail lounge stuff."

Luckily, the aforementioned wasn't a bowler, golfer, or cocktail lounge enthusiast. She was, in fact, Linda Ronstadt, late of the Stone Poneys and now one of the freshest and most beautiful sparks to hit the contemporary country music scene in some time.

Almost one of those rare "born singers", she's been

LOVELY LINDA ... barefoot off stage

singing for 21 of her 23 years.

"I loved to sing and I loved music and the house was always full of it. We started singing together...my sister and brother and I started a trio kind of thing when I was in high school. We used to sing backup for country music sessions a lot and then we used to also sing a lot on our own; make some little country records in studios. There's a lot of country records that come out of Arizona ...Phoenix, especially. We used to sing on these little TV shows and little things like that. It was fun and good experience, too. That's how I met Bobby Kimmel before the Stone Poneys. He was playing bass for us. And he and I would sing together sometimes.

"But I finally decided to move to California. I was 17 or 18 and I decided firmly that I really wanted to sing and anything else would be wasting my time. I told my parents and they said: 'Oh...she's leaving the nest.' But they were really groovy about it. In fact, they gave me 30 bucks. And then off I went, with this old boyfriend of mine — he was a steel guitarist. All steel guitarists are crazy. And the two of us sought fortune and fame!

"So I moved over here and Bob Kimmel and I started the Stone Poneys. We started off as sort of an acoustic rock and roll band. We used to do a lot of old songs, like 'Searchin'' and 'So Fine' and played at The Insomniac with the Chambers Brothers a lot. We called ourselves the Kimmel Brothers then. We played a lot of those kind of beer bars and places like that. I was always too young then....under 18. I always had to get somebody else's ID and pretend, cause I looked about 12. We had a good time, and that's important. But we went through a lot of gruesome gigs, too, that weren't much fun, but you learn about those things. We didn't make much money. Barely enough to scrape-by on.

"And then we'd break up. We were always breaking up ...and getting together again. Kenny Edwards was the other guy in the Poneys. He and I were the most sympathetic musically, but Bobby and I were the most sympathetic personally. We were always playing in opposite directions musically. We made our first album, then we broke up.

"On our second album, when I did 'Different Drum', we were broken up. I did that myself, in the studio with studio musicians.

"As a matter of fact, it wasn't to be released as a single, but it accidentally became a hit off the album. I don't know how it happened. Then I went on the road with Bobby Kimmel and a bunch of sidemen. By that time, the group was defunct but I went out anyway because I needed the money and I had a chance to work.

"If you want to be a singer, you don't pass up an opportunity to work. And it was miserable! I was with a band that I couldn't relate to at all, musically. None of us were very good...my material wasn't very good and the band wasn't that good. They really were mismatched - they didn't belong playing with each other.

"I was so depressed then that I thought I was going to die. There was this four-month tour that we had to go on.. and I hated the music so much and I was so miserable. There was so much resentment in the band, because it had become 'Linda Ronstadt and the Stone Poneys'. It's hard when you're with friends — it used to hurt my feelings a lot. I didn't feel like I was taking advantage of anyone or pushing someone else out of the spotlight....I just wanted to sing."

And singing she is. On her own for the last year or so, Linda has been doing national tours featuring essentially the same type of country-oriented material that's on her first album, "Hand Sown, Home Grown", (Capitol). Her influences, though, are varied.

"I'm really a big fan of this guy named John Herald, of the Greenbriar Boys, who sings a lot like a Cajun, that's why I like him so much. I feel like I'm a real Cajun singer. I base all my music on that. There's a Cajun beat; it's a very strong, double-back beat. Like 'Alligator Man', this other song that we do live. Cajun music reaches me the

most over any other kind of American music.

"Like Edith Piaf...See, Cajun music is a bastard cousin of French music. Edith Piaf sings that same way; it's happy sad. It's joyous because there's so much release in it. Joyous, but not necessarily happy. It's a release. I think Aretha Franklin sings joyful. . .joyously. She doesn't always sing about happy things, but when she sings, there's a release. And that's good.

"And the Cajun fiddle-work. The fiddle is the Devil's own instrument. It's my favorite instrument in all the world. There's no way to ignore it once it gets going. It's so happy and just picks you up; but it can also be sad. That's what I want to sing like...a fiddle. It's high intensity, but it's a very pure, piercing sound, too.

"But I'm just as determined to become the world's greatest Mexican singer. See, Mexican ranchero music is the equivalent of American country music. There's a singer called Lola Patron; she's my favorite chick singer in the world — her and Edith Piaf. She's so good. The rhythms are more like Greek music...it's sort of like 6/8 time. But it's very hard driving and very intense. The singing is quite intense; they crack their voices and yodel a lot. Country music is the same the world over; it has a very similar quality.

"One thing, though. I don't like to sing a song unless I can really fall in love with it...every part of it. Until I can say every line...honestly...to people. I think honesty is of the first, utmost importance in art...any art. After that comes technique and...after that comes talent. Honesty is first. All the rest of the things are important, too, but they're secondary. Without honesty, I don't care how much technique you have, you have nothing.

"The songs I'm finding now are old, obscure kinds of country things. I'm doing a lot of old Hank Williams things now — material I've felt that I had to wait on till I got to be a better singer. But I'm learning now how to sing his songs and it's making me a better singer by singing them. I'm doing some Bob Dylan songs, too, but they're very difficult to sing. You have to really be honest to sing Bob Dylan's songs. And also they depend so much on phrasing ...because the melodies are all so simple and the lyrics are very abstract. It's just phrasing and range. His voice.... I'm sure he's not too worried about what the quality sounds like and so he could just sing all over the scale...it doesn't matter. But my range is too restricted.

Being quite candid and honest in just about everything she approaches, her affiliation with Dylan's tunes comes off as quite a natural, unpretentious thing. Her version of "I'll Be Your Baby Tonight" probably best exemplifies her respect and understanding for Dylan.

"That poor guy, man, you've got to give him credit. He's been honest about every change he's gone through.

"If he's been into being a cynical, really not-very-nice person, he did it so honestly that he did it better than anyone else. And in the long run, he did it with some love in his heart, even when he was hating himself.

"Because he hated himself so much, he still had sympathy for other people even though they put him up on that silly pedestal and he just...God, they ruined him by doing that! Can you imagine what a load that is. To not have anyone relate to you...at all? Can you imagine how lonely it would be? That's why him and Johnny Cash could get to be friends so easily. They're not alike at all, but... And Hank Williams the same way, except that killed him. That and his bad marriage. But Dylan went through all those resentment trips, all those self-hatred trips and he did them on records for everyone to see. I admire him so much for his openness and his honesty. He's got a relationship...He's got an old lady that he loves and he digs it and he's beginning to dig himself. And that's what he's saying now: forgive yourself. Give yourself a break.

"The Christian-Judeao religions are based so much on guilt and how to eradicate it. You're baptized for original sin, you go to confession for whatever sins you commit after you're grown up, you have Yom Kippur and the Day of Atonement. Guilt, guilt, guilt. . .it drags us like a millstone around our necks. We're all drowning in guilt. Everyone feels so guilty that they make situations so difficult. . .to punish themselves. I'm not saying that if you do something bad you should say: "Well, that's OK, man' and just shine it on and go blithely on your way. If you do something bad, you should stop and say, 'OK, man, I screwed up' and you admit it. Because that's the way you start working on it. Then you try as hard as you can the next time not to do it. And you try not to.

"So that's what Dylan's saying, I think. He's saying to give yourself a break. Forgive yourself for just three seconds; then maybe you can like yourself better and if you like yourself, maybe you can like other people. And that's the key to the whole thing. If everybody would like themselves, they'd go a long way in liking everybody else and it wouldn't occur to hang somebody else up.

"I think Dylan is really trying hard to show it. By being an example. I think the reason he stopped singing protest songs was that he realized you can't preach to people; you have to BE people. A mother can't say to her child 'You can't lie or you can't cheat' if she lies and cheats herself. They're going to learn by anything she does — not necessarily what she says. And Bob Dylan, because he's got so many people's attention and so many people are watching him and are going to imitate him....And if he does good things, they're going to do good things, too. It's going to be a good practice."

Linda's own philosophy centers around enjoying life to its fullest, in every way possible. Her energies are currently vented toward her live gigs and, admittedly, she enjoys performing on stage more than anything else she's ever done. But it's not a bed of roses, either.

"Listen, your sanity goes on the line every time you get on stage. I know that sounds dramatic and all, but that's what you risk. The music business...the entertainment business, is a high risk business. People don't understand on what subtle level the risk really runs.

"What you really risk is your sanity and when that goes, it's impossible to be happy. And that's what we're in this world to do; to feel around and experiment with different relationships and find a way to be useful and be happy. That fear of rejection...that horrible fear....I used to feel every time I got on stage. I used to say, 'Oh, I don't get stagefright', but that's rubbish! I do! I get terrified before everytime I go on stage. And I like to perform. I really try to make the audience know that I'm on their side and that I like them and I want to make them have a nice time and want to make them like me. I want us to enjoy ourselves. It's like when you have a bunch of friends over at your house. You can either cut each other down and everybody feels slightly down and slightly uncomfortable..or you can get there and everybody's on everybody else's side and you just have a great time." □ PETE SENOFF

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WORDS TO YOUR FAVORITE HITS

•WE'VE ONLY JUST BEGUN

PAUL WILLIAMS
ROGER NICHOLS

We've only just begun to live
White lace and promises
A kiss for love and we're on our way
Well yes we've just begun
Sharing horizons that are new to us
Watching the signs along the way
Talking it over just the two of us
Working together day to day
Together and when the evening comes we smile so much of life ahead
We'll find a place where there's room to live
And yes we've just begun to live

Before the rising sun we fly
So many roads to choose
We start out walking and learn to run
And yes we've just begun
Sharing horizons that are new to us
Watching the signs along the way
Talking it over just the two of us
Working together day to day together and when the evening comes we smile so much of life ahead
We'll find a place where there's room to live
And yes we've just begun to live.

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•WHEN YOU GET RIGHT DOWN TO IT

(As recorded by the Delfonics/ Philly Groove)

BARRY MANN

When you get right down to it
Isn't this moment what it's all about girl?
When you get right down to it
Don't you just feel this moment says everything?
Holding you, touching you girl
Need a whole lifetime to do everything that I wanna do for you, with you, to you.
When you get right down to it
Doesn't this moment wash away the bad times?
When you get right down to it
Doesn't all the hurt you ever felt disappear?
Holding you, touching you girl
I know that the magic just can't last forever
But then when you get right down to it
Don't you wanna relive the moment again and again and again and again and again and again and again and again and again and again and again and again.

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•IT DON'T MATTER TO ME

(As recorded by Bread)

DAVID GATES

It don't matter to me
If you really feel that you need sometime to be free
Time to go out searching for yourself
Hoping to find time to go to find.

And it don't matter to me
If you take up with someone who's better than me
Cause your happiness is all I want
For you to find peace your peace of mind.

And it don't matter to me
If your searchin' brings you back together with me
Cause there'll always be an empty room waiting for you.

Lotta people have an ego hangup
Cause they want to be the only one
How many came before it really doesn't matter just as long as you're the last
Everybody runnin' 'round and tryin' to find out what's been missin' in the past
An open heart waiting for you
Time is on my side cause it don't matter to me.

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PARADE OF SONG HITS

•OUR HOUSE

(As recorded by Crosby, Stills & Nash)
GRAHAM NASH
I'll light the fire
You place the flowers in the vase
That you bought today
Starin' at the fire for hours and hours
While I listen to you play your love songs
All night long for me, only for me.

Come to me now you'll rest your head for just five minutes
Everything is done such a cozy room
The windows are illuminated by the evening sunshine through them
Fiery gems for you, only for you.

Our house is a very, very, very fine house
With two cats in the yard
Life used to be so hard
Now everything is easy, cause of you.

And now I'll light the fire
And you place the flowers in the vase
That you bought today.
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•OUT IN THE COUNTRY

(As recorded by Three Dog Night/ Dunhill)

P. WILLIAMS
R. NICHOLS

Whenever I get to leaving it all behind
Or feel the need to get away
I find a quiet place far from the human race
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

Whenever I feel them closing in on me
Or need a bit of room to move
When life becomes too fast
I find relief at last
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

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•UNGENA ZA ULIMWENGU (Unite The World)

(As recorded by the Temptations)
NORMAN WHITFIELD
BARRETT STRONG
Sick minds, sad sights
No end sleepless nights
Has been accepted as an everyday thing
Wire tapping, kidnapping will the Russians push the button
I tell you people our thoughts and values have got to change
They say love is the strongest force on this earth
Huh, but to me peace among people surpasses love in words
People jobs don't come no bigger than the one we got to do
If we don't give peace a chance what do you think is gonna happen to me and you
Think about it.

That's why I'm reaching out my hand to be your friend
This unrest between races has got to come to an end
Don't let the color of my skin confuse you
I swear on a stack of bibles I won't misuse you
So put your hand in mine, uh we gonna form a human chain mightier than a hurricane.

And walk this land hand in hand
Day and night, black and white
We gotta unite the world day and night
Hand in hand, black and white
We gotta walk this land day and night
Hand in hand, black and white
Oh, unite the world come, come on, come on ah.

Ding dong ding, let the freedom bell ring
The good Lord made you and me what he wanted us to be
Free all those people you got chained up in your mind
There's truth in what I'm saying
We gotta stop the games we're playing
Two wrongs ain't never made a right
Oh hung up, tripped out what you may be
Now is the time to set yourself free
Put your hand in mine, uh come on let's walk
(Repeat Chorus).
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•ENGINE NO. 9

(As recorded by Wilson Pickett)
KENNY GAMBLE
LEON HUFF
Engine, engine no. 9
Can you get me back on time
Move on, move on down the track
Keep that steam coming out the back
Engine, engine no. 9
Keep on moving down the line
Seems like I've been gone for days
I can't wait to see my baby's face.
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•MONTEGO BAY

(As recorded by Bobby Bloom)
JEFF BARRY
BOBBY BLOOM
Vernon'll meet me when the Boac lands
Keys to the M.G. will be in his hands
Adjust to the driving 'n' I'm on my way
It's all on the right side in Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh oh come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh.

'N' Gillian'll meet me like a brother would
I think I remember but it's twice as good
Like how cool the rum is from his silver tray
I thirst to be thirsty in Montego Bay
Sing out: oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh
Come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh.

I'll lay on a lilo till I'm lobster red
I still feel the motion here at home in bed
I tell you it's hard for me to stay away
You ain't been till you been high in Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh
Come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh.
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PARADE OF SONG HITS

•SOMEBODY'S BEEN SLEEPING

G. JOHNSON
G. PERRY
A. BOND

Fe Fi Fo Fum
I can feel the presence of someone
Somebody's been sleeping in my bed
Somebody's been sitting in my chair
They ate up all my food and I don't stand for such
Don't tell me it was a woman cause a woman don't eat that much
My brand new set of pajamas
Are all balled up in a chair
My mind ain't playing tricks on me
Lawd help him if he's still here.
Repeat chorus.

Cigarettes in my ashtray and I don't even smoke
Somebody's been in my best booze
I can tell cause the seal is broke
I left my bedroom slippers last night at the foot of my bed
And now they're in my living room and my bed was left unmade
Somebody's been sleeping in my bed
Somebody's been eating up my food
Somebody's been walking in my shoes
Somebody's been sitting in my chair.

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•WHAT HAVE THEY DONE TO MY SONG MA

(As recorded by the New Seekers)
MELANIE SAFKA

Look what they've done to my song, ma
Look what they've done to my song
Well it's the only thing that I could do half right
And it's turning out all wrong ma
Look what they've done to my song.

Look what they've done to my brain, ma
Look what they've done to my brain
Well they picked it like a chicken bone and I think I'm half insane, ma
Look what they've done to my song.

I wish I could find a good book to live in
Wish I could find a good book
Well if I could find a real good book I'd never have to come out and look
Look what they've done to my song.

It'll be all right ma, maybe it'll all be okay
Well if the people are buying tears I'll be rich someday ma
Look what they've done to my song
Ils ont change ma chanson ma
Ils ont change ma chanson
C'est la seule chose que je peux faire
Et ce n'est pas bon ma
Ils ont change ma chanson.

Look what they've done to my song,ma
Look what they've done to my song
Well they tied it up in a plastic bag and they turned it upside down.
Look what they've done to my song, ma

Look what they've done to my song, ma
Look what they've done to my song
It's the only thing I could do all right and they turned it upside down
Look what they've done to my song, ma.

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•TIME TO KILL

(As recorded by The Band)
ROBBIE ROBERTSON
The many roads I've covered
The many trails I've burned
But when our paths did cross
My whole world made a turn
We've got time to kill, what a thrill, June and July
We've got all our love, buckets of the tears that we cried
Now we don't cry no more
Gonna bolt the door
Don't know what we've got but it feels like a lot
We don't need no more.

When my day's work is done
We could take in a jamboree
But I just wanna sit down by the fire with my love
Right here beside me we've got time to kill catskill, sweet bye and bye
We've got all our love, the sky above, the twinkle in your eye
Now where the wheel might roll
Is where my love and I shall go
We're gonna plant the seed
There ain't nothin' we need
We found our own rainbow.

My love wants to have her fortune read
And I know that she's in a hurry
If we go along the straight and narrow
You don't even have to worry
We've got time to kill, standin' still, go on, give it a try
We've got all our love, mountains of the trees are so high
We don't need no big car
Don't need no caviar
When we've come to rest we take to the nest
You know where we are.

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•GREEN—EYED LADY

(As recorded by Sugarloaf)
JERRY CORBETTA
J. C. PHILLIPS
DAVID RIORDAN
Green-eyed lady, lovely lady
Strolling slowly towards the sun
Green-eyed lady, ocean lady
Soothing every ragin' wave that comes
Green-eyed lady, passions lady
Dressed in love
She lives for life to be
Green-eyed lady
Feels life I never see
Setting suns and lonely lovers free
Green-eyed lady, wind swept lady
Rules the night, the waves, the sand
Child of nature, friend of man
Green-eyed lady, passions lady
Dressed in love
She lives for life to be
Green-eyed lady
Feels life I never see
Setting suns and lonely lovers free.

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•MAKE IT EASY ON YOURSELF

(As recorded by Dionne Warwick)
HAL DAVID
BURT F. BACHARACH
Cause breaking up is so very hard to do
If you really love him and there's nothing I can do
Don't try to spare my feelings just tell me that we're through
And make it easy on yourself
Make it easy on yourself
Cause breaking up is so very hard to do.

And if the way I hold you can't compare to his caress
No words of consolation will make me miss you less
My darling, if this is goodbye
I just know I'm gonna cry
So run to him before you start cryin' too
And make it easy on yourself
Make it easy on yourself
Cause breaking up is so very hard to do
Oo whoa oo oo o oh oh.

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PARADE OF SONG HITS

•DEEPER AND DEEPER

RONALD DUNBAR
EDITH WAYNE
NORMA TONEY

Deeper and deeper I'm falling in love with you
My life grows sweet everyday
There must be something in the things you do
That makes me love you in a helpless way
You're my joy my all and all
A fountain of love that keeps me falling
Deeper and deeper in love with you
Each day gets sweeter and sweeter just being with you
I'm so in love with you
Stronger and stronger my heart beats for you
You give me a feeling that I can't explain
And everyday you prove your love is true
You give me comfort when no one else can
You're my dream, my one desire
You're the hope that lifts me higher
I'm deeper and deeper in love with you
Each day gets sweeter and sweeter just being with you
I'm falling deeper and deeper in love with you.

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•LUCRETIA MAC EVIL

(As recorded by Blood, Sweat & Tears/Columbia)

D. C. THOMAS

Lucretia Mac Evil little girl what's your game
Hard luck and troubles bound to be your claim to fame
Tail - shakin', home breakin', tuckin' through town
Each and every country mother's son hangin' round
Drivin' young men insane
Evil that's your name

Lucretia Mac Evil that's the thing you're doin' fine
Back seat Deliah that's your sixth big jug of wine
I hear your mother was the talk of the sticks
Nothing that your daddy would not do for kicks
Never done a thing worthwhile
Evil woman child
Devil got you Lucy under lock and key
Ain't about to set you free
Signed, sealed and witnessed on the day you were born
No use trying to fake him out
No use trying to make him out
Soon he'll be taken out his doom
What you gonna do Lucretia Mac Evil
Honey where you been all night
Your hair is all messed up and the clothes you're wearing just don't fit you right
Daddy Jones is paying your monthly rent
Tells his wife he can't imagine where the money went
Dressing you up in style
Evil woman child
Oh Lucy you're just so damn bad.

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•SUPER BAD PT.1 & 2 &3

(As recorded by James Brown)

JAMES BROWN

I got something that makes me want to shout
I got something that tells me it's all about
I got soul, I'm super bad
I got soul, and I'm super bad
Up and down and round and round
Up and down all around
Right on people, let it all hang out
Now I got a mood that tells me what to do
Sometimes I feel so nice I want to tell myself what to do
I love, love, love to do my thing
And I don't need no one else
Sometimes I feel so nice I jump back I wanna kiss myself
If you don't find out it's the best than you will know what it's all about
Gimme, gimme, gimme, gimme, gimme, gimme, gimme, hey.

Super bad I said I'm super bad
I don't miss nothin' I never had
I'm super super bad
Right on people let ti all hang out
Don't know what it's all about
I'm super bad up and down and all around
Right on people, let it all hang out
If you don't better and fix it
You won't know what it's all about
Said gimme, gimme, gimme, gimme, gimme,
Gimme, gimme, gimme, gimme, gimme
In the morning before noon
Right on, better make it soon
In the evening I keep my groove
Got me soul, got to move
I've got it
I've got it
Said I'm super bad, super bad, super bad.

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•SEE ME, FEEL ME

(Finale from We're Not Gonna Make It) From the Rock Opera Tommy

(As recorded by the Who)

PETER TOWNSHEND

See me, feel me, heal me
Listening to you I get the music
Gazing at you I get the heat
Following you I climb the mountains
I get excitement at your feet
Right behind you I see the millions
On you I see the glory
From you I get opinions
From you I get the story.

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•SWEETHEART

(As recorded by Englebert Humperdinck/Parrot)

M. GIBB
B. GIBB

If your heart tells you so that you should leave me
Don't try to forget you and I never met
And before you fly one kiss should tell me why
You forgotten all the words that you once said
Long as I've got you there beside me
Long as you're there to stand and guide me
The love we share no one can ever tear apart
Long as I've got this life I'm living
Long as it's you the love I'm giving
I'll keep on calling you sweetheart.

If my love for you can't make you happy
Just open the door and you won't see me anymore
And before you fly one kiss should tell you why
You won't see me anymore
And before you fly one kiss should tell me why
You forgotten all the words you once said
(Repeat chorus).

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PARADE OF SONG HITS

•FIRE AND RAIN

(As recorded by Johnny Rivers/ Imperial)

JAMES TAYLOR

Just yesterday morning they let me know you were gone
Susan and the plans they made put an end to you
I walked out this morning and I wrote down this song
I just couldn't remember who to send it to

Cause I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you again

Won't you look down upon me Jesus
You gotta help me make a stand
You just gotta see me through another day
My body is aching and my time is up again
I won't make it any other way
Cause I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you again.

I've been working my mind through an easy time
My back turned towards the sun
Lord knows when the cold wind blows it'll turn your head around
Well all the times on the telephone lines
To talk about the times to come
Sweet dreams and flying machines
And pieces on the ground

I've seen fire and I've seen rain
I've seen sunny days that I thought would never end
I've seen lonely times when I could not find a friend
But I always thought that I'd see you baby.

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•LOLA

(As recorded by the Kinks)

RAYMOND DOUGLAS DAVIS

I met her in a club down in old Soho where you drink champagne and it tastes just like cherry cola
See-oh elaye cola
She walked up to me and she asked me to dance
I asked her her name and in a dark brown voice she said Lola
El-oh elaye Lola la la la la Lola.

Well, we drank champagne and danced all night
Under electrician candle light
She picked me up and sat me on her knee
And said "Dear boy, won't you come home with me?
"Well I'm not the world's most passionate guy but when I looked in her eyes
Well, I almost fell for my Lola la la la

la Lola la la la la Lola
la Lola la la la la Lola
Lola la la la la Lola la la la la la la Lola.

I pushed her away I walked to the door
I fell to the floor
I got down on my knees
Then I looked at her and she at me
Well, that's the way that I want it to stay
And I always want it to be that way for my Lola la la la la la

Lola Girl will be boys and boys will be girls
It's a mixed up, muddled up, shook up world except for Lola la la la la

Lola well, I left home just a week before and I'm not the world's most physical guy but she squeezed me tight she nearly broke my spine
Oh my Lola la la la la la Lola
Well I'm not dumb, but I can't understand why she walked like a woman and talked like a man oh my Lola la la la la Lola la la la la la la Lola.

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•GOD, LOVE AND ROCK & ROLL

(As recorded by Teegarden & Van Winkle)
S. KNAPE
D. TEEGARDEN
Share the light a-still the fight
Raise your voice for God, love and rock & roll
Leave your fear the way is clear
The day has come for God, love and rock & roll

Sing a song we all belong
Now's the time for God, love and rock & roll
We believe, we believe, we believe
In God, love and rock & roll
Yes indeed, Yes indeed,
We believe in God, love and rock & roll.

Amen, amen, amen
For God, love and rock & roll
Give a chance, give a chance, give a chance
For God, love and rock & roll.
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•EL CONDOR PASA

(As recorded by Simon & Garfunkel)
PAUL SIMON
I'd rather be a sparrow than a snail
Yes I would
If I could
I surely would.

I'd rather be a hammer than a nail
Yes I would
If I could
I surely would.

Away, I'd rather sail away
Like a swan that's here and gone

A man gets tied up to the ground
He gives the world its saddest sound.

I'd rather be a forest than a street
Yes I would
If I could
I surely would.

I'd rather feel the earth beneath my feet
Yes I would
If I only could
I surely would.

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PARADE OF SONG HITS

•CRACKLIN' ROSIE

(As recorded by Neil Diamond)

NEIL DIAMOND

Cracklin' Rosie get on board
We're gonna ride till there ain't no more to go takin' it slow
And Lord you know I'll have me a time with a poor man's lady

Hitchin' on a twilight train
Ain't nothin' here that I care to take a long
Maybe a song to sing when I want
Don't need to say please to no man for a happy tune.

Oh I love my Rosie child
You got the way to make me happy
You and me we go in style
Cracklin' Rosie you're a store bought woman
But you make me sing like a guitar hummin'
So hang on to me girl
Our song keeps runnin' on
Play it now, play it now, play it now
My baby cracklin' Rosie make me a smile
And girl if it lasts for an hour well that's all right
'Cause we got all night to set the world right
Find us a dream that don't ask no questions yeah.

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•DO I LOVE YOU?

(As recorded by Bill Deal & The Rhondells)
PHIL SPECTOR
VINCE PONCIA, JR.
PETE ANDREOLI
Do I want you for my baby
Do I want you by my side
Do I wanna run and kiss your lips
And say you're my lovin' girl
Oh, oh, oh, oh
Do I love you?
Yes I love you.

Do I need your arms around me
Do I live my life for you
Do I always feel so warm each time I look in your eyes of blue
Oh, oh, oh, oh Do I love you?
Yes I love you, oh, oh.

And do I need you every minute of the day
And would I die if you should ever go away
And does it mean so much to feel your tender touch
Do I love you?
Really love you?

Oh, I swear I'm gonna get you
If it takes me all my life
I'll hope and pray and dream and scheme
Cause I'm gonna be your wife
Oh, oh, oh, oh
Do I love you?
Yes I love you
Do I love you?
Yes I love you.
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•BABY I NEED YOUR LOVING

HOLLAND
DOZIER
HOLLAND
Baby I need your loving
Baby I need your loving
Although you're never near
Your voice I always hear
Another day another night
I long to hold you tight
'Cause I'm so lonely
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving.

Some say it's kinda weak
For a man to beg
Then weak I'd rather be
If it means having you to keep
'Cause lately I've been losing sleep
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving.

Every night I call your name
Oh sometimes I wonder
Will I ever be the same.

When you see me smilin'
You know things have got to go
Any smile you might see
Has all been rehearsed
Darling I can't go on without you
You can't see this fool can't live without you
This loneliness inside me, darling
Makes me feel half alive
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving
Baby I need your loving
Got to have all your loving.
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•I DO TAKE YOU

(As recorded by 3 Degrees)
MYRNA MARCH
I do take you for the rest of my life
Through sunshine and through health
Through good times and through bad
For richer or for poorer
To charish and to love

We kissed and then became man and wife
Maybe years from now we'll never regret
Oh how could we forget
All the vows we made
Until death do we part.
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•JUST LET IT COME

(As recorded by Alive & Kicking)
AL MARTIN
Don't you know I saw you baby
As I passed you by
Don't you know I caught it
Ooh the gleam in your eye, yeah
Well I know that you want me baby
This you can't deny
You know that I want you baby
Please don't say goodbye
I'm the one that needs you baby
Tell you that's no lie
You know that I want you baby
Why can't we give it a try
Good, good times for you and I.

Just let it come now baby
Let your colors show
Just let it come now baby
Let the feeling grow
Let it grow, yeah
Let it grow, yeah
Let it grow.

We got good attractions baby
Just you and me
Don't you try to hide it baby
Come on and set me free
I know that you feel it baby
I can feel it too
And though I try I just can't hide
This ain't nothin' new
Let's not waste this precious moment
There's so very few
I don't want to lose it baby
Oh and neither do you
Good, good times for me and you
Just let it come now baby
Now's the time to move
Just let it come now baby
Now's the time to move
Time to groove, time to move
Yeah there's no time to lose yeah
Just let it come now baby let your colors show
Just let it come now baby
Let the feeling flow.
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PARADE OF SONG HITS

•GYPSY WOMAN

(As recorded by Brian Hyland)

CURTIS MAYFIELD

From nowhere through a caravan
Around a campfire light
A lovely woman in motion with hair as dark as night
Her eyes were like that of a cat in the dark
They hypnotized me with love, a gypsy woman she was a gypsy woman
She danced around and round to a melody
From the fire her face was all aglow
As she tempted me
Oh how I'd love to hold her near
And forever whisper in her ear
I love you gypsy woman, I love you gypsy woman.

All through the caravan she was dancing with all the men
Waiting for the rising sun
Everyone was having fun
I hate to see the lady go
Knowing that she'll never know
That I love her, she was a gypsy woman, she was a gypsy woman.

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•FOR THE GOOD TIMES

(As recorded by Ray Price/ Columbia)

KRIS KRISTOFFERSON

Don't look so sad I know it's over
But life goes on and this old world will keep on turning
Let's just be glad we had some to spend together
There's no need to watch the bridges that we're burning
Lay your head upon my pillow
Hold your warm and tender body close to mine
Hear the whisper of the raindrops blowing soft again't the window
And make believe you love me one more time
For the good times.

I'll get along you'll find another
And I'll be here if you should find you ever need me
Don't say a word about tomorrow or forever
There'll be time enough for sadness when you leave me
Lay your head upon my pillow
Hold your warm and tender body close to mine
Hear the whisper of the raindrops blowing soft again't the window
And make believe you love me one more time
For the good times.

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•I'LL BE THERE

(As recorded by The Jackson 5/ Motown)

BOB WEST
HAL DAVIS
WILLIE HUTCH
BARRY GORDY, JR.

You and I must make a pact
We must bring salvation back
Where there's love I'll be there
I'll reach out my hand to you
I'll have faith in all you do
Just call my name and I'll be there.

I'll be there to comfort you
Build my world of dreams around you
I'm so glad that I found you
I'll be there with a love that's strong
I'll be your strength
I'll keep holding on
If you can't ever find someone new

I know he'd better be good to you
Cause if he doesn't I'll be there
I'll be there, I'll be there
Just call my name
I'll be there.

Let me fill your heart with joy and laughter
Togetherness girl is all I'm after
Whenever you need me I'll be there

I'll be there to protect you with unselfish love
That respects you just call my name
And I'll be there.

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•I STAND ACCUSED

(As recorded by Isaac Hayes)

WILLIAM BUTLER

I stand accused of loving you too much
I should hope it's not a crime
Cause I'm guilty I hope I never have to testify
If I do everyone's gonna cry
That boy is guilty of loving you

Though you belong to another
And I may not stand a ghost of a chance
I'll tell the world that I love you
I'm a victim of circumstance
That's been proven guilty oh yes I have
But you know one touch of your hand
And I find myself on the witness stand
Now I walk over the land
Baby I'm guilty of loving you what can I do.

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•STILL WATER (LOVE)

(As recorded by The Four Tops/ Motown)

F. WILSON
WILLIAM ROBINSON

Never you mind if I don't tell strangers passing by
If I don't brag if I don't brag or boast

Click my glass and say a toast
About my love for you
How it runs so deep and true

And yet it's so
Cause don't you know, oh no
Still water run deep
Still water run deep.

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•ALL RIGHT NOW

(As recorded by Free)

PAUL RODGERS
ANDY FRASER

There she stood in the street smiling from her head to her feet
I said "Hey what is this"
Now baby maybe maybe she's in need of a kiss
I said "Hey what's your name baby"
Maybe we can see things the same
Now don't you wait or hesitate
Let's move before they raise the parking rate.

All right now baby
It's a-all right now.

Now I took her home to my place
Watching every move on her face
She said "Look what's your game baby
Are you trying to put me in shame"
I said "Slow don't go fast
Don't you think that love can last"
She said "Love, Lord above now you're trying to trick me in love.

All right now baby
It's a-all right now
All right now baby
It's a-all right now.

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Soul In Pictures

TINA TURNER is currently getting it all together, providing one of the better visual aspects of soul singing. Are you ready....?

TINA TURNER

In fact she now completes her soul revue calisthenics by literally disappearing into a cloud of smoke. Are you ready....?

It's actually a non harmful smoke bomb, let off under the watchful eye of husband Ike and is a great way for Tina to gyrate offstage. Go....!

ARETHA is getting back to stage work – she has recently toured Europe to standing ovations.

ARETHA
Picks Songs By Lyrics

I interviewed Aretha Franklin during one of her recording sessions, at the Atlantic Criteria studio in North Miami, just off the Dixie highway and about half a mile from the ocean. This was when she was recording with the transplanted rhythm section from Muscle Shoals, Alabama.

Recording sessions with Aretha are long careful affairs

WITH PRODUCER Jerry Wexler and studio musician.

and there was time to kill waiting for Aretha and her entourage, her four strong backing group, the Sweethearts of Soul, her brother, the Rev. Cecil Franklin his wife and J. W. Alexander, who used to manage Sam Cooke and Lou Rawls.

There was time to get an opinion on Aretha from her producer Jerry Wexler. "Every drink of water, every piece of bread, each piece of ground she walked on, made her what she is. It all contributes and the more it affected her, the more it must affect her singing. She is uniquely a genius. She brings more to her sessions, contributes more to her records than any other artist. In that respect she is as good as Ray Charles, who I was also fortunate enough to produce."

A Wexler ambition is to produce an album of Aretha and Charles together. Ray has apparently agreed to the project.

"People compare her to Billie Holiday and Bessie Smith," continued Jerry. "But both Bessie and Billie were one of a kind, as Aretha is. Billie was completely into jazz, a different thing. She didn't have Aretha's voice but she had incredible phrasing. Bessie was church, more of a blues singer, but I don't think you can compare her with Aretha. One thing I do believe: there is no one alive today who can get within miles of Aretha, and that includes Mahalia Jackson."

Another of Aretha's studio producers, Tom Dowd, chimed in with: "She's like two different people in the studio – one is the musicians playing the piano – the other is a completely independent singer. The two are not really closely related, except in their brilliance."

Early in their relationship, Wexler added, he would play a song he liked for Aretha and she'd either accept or reject it. Now if she is attracted to a tune, she takes it home and works on it. When she arrives in the studio she has a fairly concise idea of what she wants. She knows, being a fine musician, what bass line will sound best on the bridge, what the girl vocal parts will wind up like and so on.

I had come to North Miami on the off-chance of getting to talk to Aretha and was happy when she finally agreed to talk – but with conditions. She didn't want to talk about her personal life, her problems or stock subjects such as politics, Vietnam or the race situation. When we began talking I sensed that Aretha was freezing. She has always been shy and there were times during our talk that I noticed she was actually shaking.

(continued on page 56)

JONI MITCHELL
Lady Of The Canyon

JONI MITCHELL -- the lady of the Canyon is now in semi retirement

Siquomb is the name of a Red Indian tribe. It is also the name of the company which publishes all songs written by Joni Mitchell, and Joni owns Siquomb publishing -- which means she is a very rich young Canadian, to the tune of several million dollars.

"But really," she says frankly, "I feel guilty about having all of this. I'd like to give a proportion of my money to some good causes but how do I know that the money will actually be used for EVERYBODY'S benefit?"

Ecology and preservation is Joni's big hang up. Not because she is particularly trendy but because she is delicately disturbed about life going on undisturbed.

"Living in Los Angeles, smog choked Los Angeles, is bad enough," she once told me, "but the last straw came when I visited Hawaii for the first time.

"It was night time when we got there, so I didn't get my first view of the scenery until I got up the next morning. The hotel room was quite high up so in the distance I could see the blue Pacific ocean. I walked over to the balcony and there was the picture book scenery, palm tree swaying in the breeze and all.

"Then I looked down and there was this ugly concrete car park in the hotel grounds.

"I thought, 'They paved Paradise and put up a parking lot,' and that's how the song 'Big Yellow Taxi' was born. I just had to draw attention to what's going on all around us. When I recorded it I made it into a rock 'n' roll parody thing, just to show how absurd it is to destroy nature like that."

Joni – who was born Roberta Joan Anderson in Alberta 26 years ago – is extremely sensitive. Not just to her own feelings but to those who are close to her. She didn't actually go to Woodstock, which inspired her to write the song of that name, but her closest boyfriends, Crosby Stills Nash and Young did and they told her how they felt when they got back.

The sensitivity shows through in the way she had captured the atmosphere in her song of the "half million golden children of God gathered in the Garden". The Mitchell version of "Woodstock" on her "Ladies Of the Canyon" album is very different from the way David, Stephen, Graham and Neil have rocked it up. The group sing it like they saw it – Joni sings it like she felt it...by proxy.

Another "Ladies of the Canyon" song is "For Free" which is Joni's get out for the guilt feelings about her wealth. "This one came to me when I was in New York. I was out shopping one day and there was this street musician playing on the corner. He was playing real good, for free, but nobody wanted to know. And I thought here's me, who plays for fortunes, and who drives to shows in big limousines, who plays either for friends and for those who can afford to go to my shows...and here's this clarinet player who probably knows more about music than I'll ever learn and he's playing for free. I went back to that street corner another time but he'd gone.

"All my friends in New York are out looking for him because I'd like to get together with him some day."

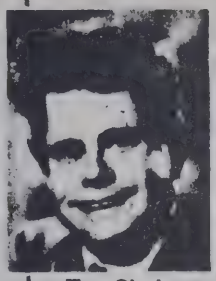
When Joni was at school in Canada she never thought about being a singer or a composer. She wanted to be an artist. But somehow she picked up a guitar and a Pete Seeger "Teach Yourself Guitar" record.

But she never got around to learning the proper tuning of a guitar although her own unique tuning suits her voice perfectly. And via her singing, her guitar and her piano, she found a perfect way of getting her thoughts, and dreams and schemes across.

She still paints – more so now than ever because she is in a state of semi-retirement. Her last public appearance was in London at the Royal Festival Hall. "That was a perfect way to bring the curtain down on that particular section of my life," she said. □*ALLAN McDOUGALL*

NASHVILLE BEAT

by Tex Clark



Tex Clark

ED SULLIVAN had to cancel a Nashville show, because he couldn't get the acts he wanted . . . DAVID ALLEN COE who started with BRITE-STAR many years ago, has now been signed with SHELBY SINGLETON CORP. of Nashville. His latest album is now on the market, and is a great underground sound. JOEY WELZ has a new sound out which is getting lots of action . . . JIMMY JONES has a winner with his new disk . . . If you are not getting action on your record, be sure to see Brite-Star ad at the bottom of this page, or if you are planning on coming to Nashville to record be sure to get in touch with Brite-Star for the best price and best sound . . . Write to Steve Safos for his new record "I'm So Lonely" on CAROUSEL Records, the address is P. O. Box 12149, Houston, Texas 77017, he may also have some pictures for his fans . . . Any one interested in starting a fan club for STEVE, contact him at the above address . . . Write for dee jay copies to BOB KELLERMAN, Rt. 1, Box 52, Waterloo, Ill. 62298, also ARCH McKILLEN 7447 S. Shore Dr. (31-K) Chicago, Ill. 60649 . . . JERRY HEGARTY, P. O. Box 445, Kingston, Wash. 98346 has a new record out, drop him a line . . . Be sure to send all material for this column and records for review to Tex Clark, 728, 16th Ave. So., Nashville, Tenn. 37203 . . . Brite-Star Promotions has worked for a lot of the leaders, but always has time to help new artists, be sure to contact Brite-Star Promotions today, if you are planning on coming to Nashville to record, or if you need your record promoted, they may not make you a STAR overnight, but they sure can put you on the right road . . . Send all material for this column and records for review to Tex Clark, 728, 16th Ave. So., Nashville, Tenn. 37203.

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LAURA NYRO-- sees music as colors, not notes.

Music's Silent Majority Lore The NYRO Touch

Laura Nyro does not like to be in the spotlight. This is probably because she is quite serious about her music and will not change it to suit the needs of a consumer public. So she writes the songs and lets other groups record them, get famous and take the spotlight. "Stone Soul Picnic", "Eli's Coming", "Save the Country", and "And When I Die", which she wrote when she was 16 years old, have all been made famous by other artists. In fact, one might say that she has been responsible for artists such as Three Dog Night, Thelma Houston, the Fifth Dimension and others, by letting them sing her songs.

She has also made her personal manager, David Geffin very wealthy. He drove around in a Rolls Royce at the age of 27.

The basis of Laura's popularity seems to be in New York City and on college and university campuses around the country. When her first Columbia album, "Ely and the Thirteenth Confession", was released, many music lovers were amazed at the new style of constant melody and rhythm change within one song. Although it hit high on the charts, she was still considered an underground phenomenon since she rarely made personal

appearances, and little if anything was written about her in the press. Immediately after her first album success on Columbia, MGM released an album of old recordings she had made with that company prior to her departure. It was not really considered a success, neither by the music trade nor the public, who generally felt that it did not meet up with the standards which she had set with "Ely".

Laura does not read music. When she records in a studio, she tells her sidemen what to play in terms of colors. It is more difficult, to say the least, but the musicians who are there are generally overwhelmed at the end result. She might ask for a purple run of notes and the sidemen attempt to please her and listen carefully to her wishes and explanation. Invariably, she gets her way with her music and interprets it, sometimes with an orchestra, sometimes alone, as only the writer can interpret her own material.

At her live concerts, she is usually quite shy. Perhaps she worries about being accepted, which might also explain why she gives few press interviews and few concerts. But her audiences adore her and rarely let her off stage until she has sung at least two encores. She has a very devoted audience which adores practically anything she does. Sometimes at a performance, she will read a poem in between songs. Her poems, which are really lyrics without music, reflect an emotion and feeling for love, loss of love, politics and society.

And still she sits in her apartment or wanders throughout New York City without recognition, which is the way she wants to be. She has the fame she wants and does not risk commercialization. She has been called an artist's artist, a cliche at best but still a good descriptive phrase to use, by many better known musicians, notably Bob Dylan, obviously at a loss for other words.

Her new album features all new songs, including "Brown Earth", which she performed at a recent Fillmore East concert, and "Troubador", a song about singers. It was produced by Felix Cavalier of the Rascals, and Arif Mardin, who has been producer for Aretha Franklin in the past. Once again, the underground will be astir with new sounds and images of Miss Laura Nyro, unknown to the masses but loved by music's "Silent Majority".

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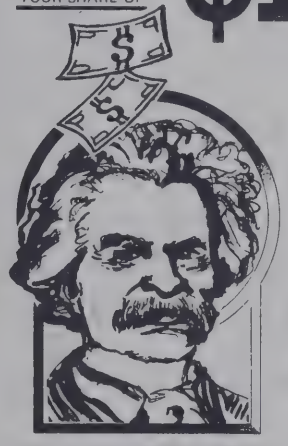

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CRY	Weep
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SICK	ILL
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Gail Lunt

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SHE SHOWED JANIS "THE AIR"

BESSIE SMITH -- John Hammond considers her the most important female singer we have ever had in America.

One of Bessie Smith's blues has the line, "I was born in Georgia, My ways are underground." And that's exactly how they are selling the lady they rightly called the Empress of the Blues here in 1970 – 33 years after her death. To the underground market, fed on electric and British blues, the current furor for the blues can be traced back to Bessie who became one of the cornerstones of the art of blues singing. Janis Joplin, who contributed money recently to provide a stone for Bessie's unmarked grave in Sharon Hill near Philadelphia, said: "She showed me the air and taught me how to fill it." A cool tribute from Janis to one of the artists who was a major influence on her.

Columbia are embarking on a very ambitious project to get all of their 160 Bessie Smith blues reissued on two record albums – there will be ten sets in all. Bessie actually recorded around 180 sides for the Columbia label, practically her entire record output, but 20 of them are either missing or beyond hope as regards getting a decent dubbing.

Bessie's first sides were done for the company on February 16, 1923 ("Downhearted Blues"/"Gulf Coast Blues") and apparently that first Smith 78 rpm disc zoomed off to a phenomenal sale of 780,000 copies. Her last session was November 24, 1933 and was produced by John Hammond, still active with Columbia where he first recorded Bob Dylan, Aretha Franklin, etc. He is the father of John Hammond, the singer.

THE PROJECT to reissue all of Bessie Smith's material was started by Hammond back in 1967.

Despite Hammond's request at the time, Bessie refused to sing the blues that made her a major artistic figure. She wanted, on those last sessions, to sing jazz material and set her own beat. "She preferred to do it this way – she rarely recorded with a drummer. Her own voice gave her the beat she wanted," says Hammond. Her reasoning for the jazz material was that she thought the public would be depressed by the blues.

At this time Bessie was virtually penniless, according to Hammond and did the records for $50 a side. At her prime, when she was a top artist at theaters around the country, she could command thousands of dollars per session. Death came quickly – a road accident in Mississippi. Nobody knows exactly what happened. For a long time it was thought that Bessie died because she was refused admittance to a nearby "White only" hospital.

Now the voice, gloriously restored through painstaking processes (sometimes involving four separate copies of the same side), all the clicks and jumps removed from those old worn, beat up 78's, can be heard again.

Although really – as has been stated – when you hear Aretha, or Ray Charles, or some great soul singer, you can hear Bessie. Her influence was that broad and long and deep. ☐

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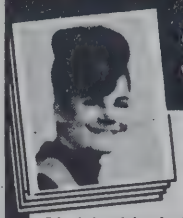

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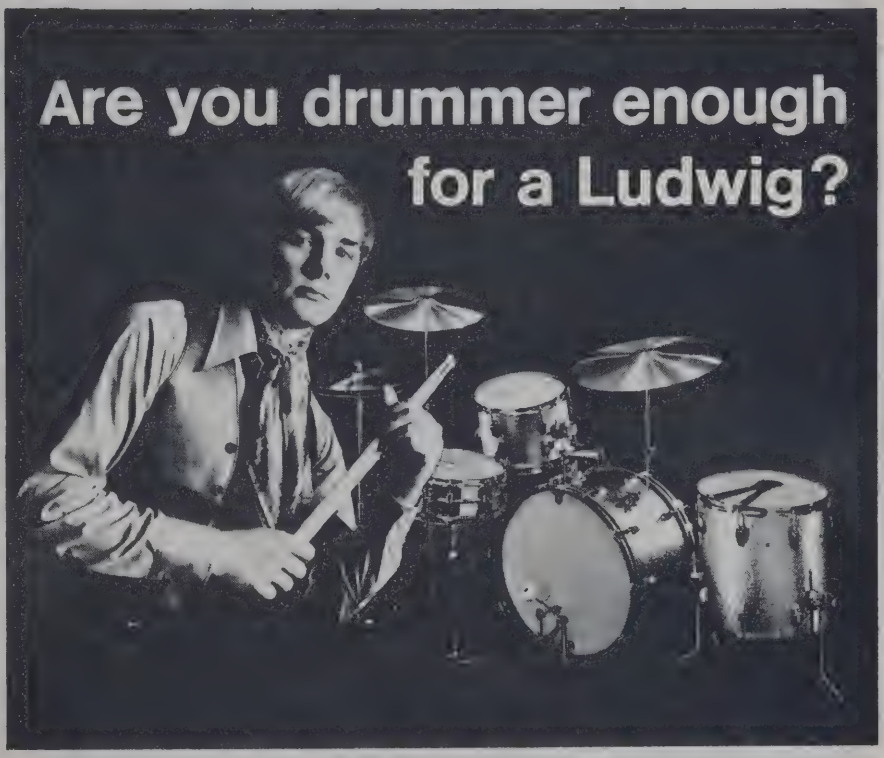

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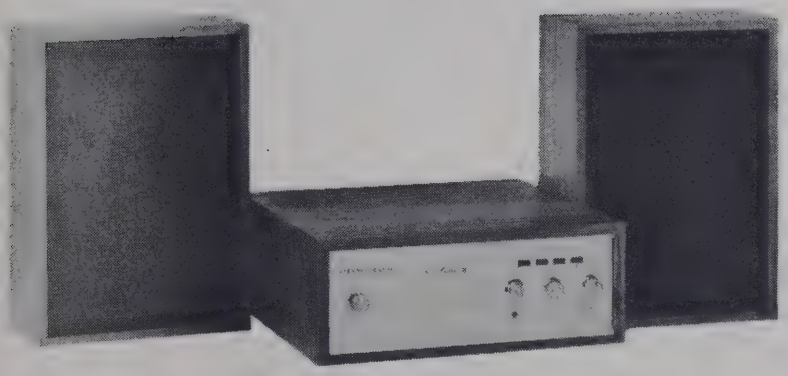

NEW STEREO MAGIC HOME TAPE PLAYER

JAZZY GELS FROM CASTLE LIGHTING

Castle Lighting is now marketing a set of multi-colored gels. Designed to fit Castle's Mini Strobe, these jazzy gels are made of strong heat resistant gelatin to Castle's rigid specifications.

Easy and fast to insert, these brightly colored gels will cast pulsating hues in many directions. Castle's mod gels are ideal for changing the mood in displays, shows and special lighting effects.

Castle's gels are packaged six to a display card. These attractive display cards are designed for immediate rack display. Each lively gel may be seen without opening the package.

NEW HOME TAPE PLAYER FROM STEREO MAGIC

A new model Home Tape Player with walnut speakers has been introduced by Stereo Magic. The new model features an optional Push Button Channel Selector for remote control by means of a 12-foot cord, at the end of which is a remote control button. Other features include separate controls for volume, tone and balance, and push button or automatic channel selection on the front panel. Another deluxe feature is the lighted channel selector.

This model plays all 8-Track Cartridge Tapes and automatically recycles them indefinitely for continuous entertainment without commerical interruptions. It makes an ideal, self-contained home music system, selling at a very reasonable price of only $99.95 list, complete with speakers.

3M MARKETING HIGH QUALITY SPEAKER SYSTEMS

A 3M-designed speaker system, which the company claims is capable of "sounding out with a transparency totally unexpected outside the concert hall," is being marketed by the firm's Mincom division, producer of the Wollensak line of tape recorders. The A-2000 acoustical suspension speakers, which have been developed after three years of research, were designed as a companion system to the Wollensak Audio Center Series recorders and will fit into any high quality stereo component system.

All suspension parts of the woofer and tweeter cones are 3M design. These exclusive features provide:

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...uniform acoustical loading which results in a smoother frequency response.

The speakers "will develop concert hall realism in the average living room," 3M says, when used with an amplifier capable of delivering an undistorted 15 watts RMS per channel at all frequencies from 40 Hz to 20 KHz.

The speaker controls are adjusted at the factory to match the typical home acoustical environment. However, the controls can be adjusted by the user to better match his environment.

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platter chatter

ELVIS PRESLEY World Wide 50 Gold Award Hits Volume One (RCA)
It's okay -- it's safe to look back now, 15 years to Presley's doomy "Heartbreak Hotel" (dig it: the lyrics are strong) that mixed in rhythm and blues, country music and pop and **really** started us bopping. All the great favorites are here, safe from parody -- "Don't Be Cruel", "Hound Dog", "All Shook Up" -- although "Blue Suede Shoes" is missing from this four volume set -- reflecting the time when Elvis was No. 1 54 weeks out of 104, when being No. 1 really meant something and mattered. You can listen side by side, track by track, to Elvis' roots withering on the shellac until July 1960 when the neo-operatic "It's Now Or Never" celebrated Elvis' return from the Army and his total immersion in the role of 'straight' pop singer. This watershed over we decline into "Wooden Heart", "Bossa Nova Baby" and "Viva Las Vegas" and other mechanical film songs from mechanical films, that all sold a million, so who cared? Recently with material like "In the Ghetto" there has been a resurgence and with Elvis touring again -- I don't mean nightclubs, I mean in front of real people -- maybe he can get his old thing to happen again. It's interesting to note that whenever he played those Vegas dates he always invited Sam Phillips to join him, the same Sam who started him on the Sun label. Elvis knows. One point that emerges from this box set, complete with "souvenir book" -- Elvis had little interest in writing. Maybe three songs have his name in the credits, and always shared.

ELVIS PRESLEY -- all dressed up with a TV show to do, a segment that had him doing his early hits, most of which are included in a four album boxed set of Golden Greats.

OTIS REDDING Tell The Truth (Atco)
Redding, sadly missed, superior talent, working out on soul material with Booker T. was one of the great sounds of the Sixties. It shows here, just the group and three horns added, simple riffing behind Otis' supple voice. Not over produced by any means but it gets deep into things -- less surface-y than most, and dig his "Slippin' and Slidin'".

THE LAST POETS (Douglas)
If you ignore the words (which you most certainly cannot and should NOT), this is a spoken word album that swings with guts. It simply fizzes along, an angry kick, a spit at a straitjacket existence. The Last Poets are Black and angry. Mick Jagger wanted to use one of their poems, 'Niggers Are Scared of Revolution', for one of his film projects. A good and true album, you betta believe it.

LOUDON WAINWRIGHT III (Atlantic)
Wainwright might just have it: a weird off beat voice and some of the neatest, funniest lyrics this side of Sebastian. If there are occasions when Wainwright seems to be getting into the realms of pretention and conceit, he swiftly administers a kick in the pants himself, to show he was only kidding.

THE BAND Stage Fright (Capitol)
Well, we're back on the ranch again with the Band, shaking off the dust, and sitting down to some country-rock like "All La Glory" and "Just Another Whistle Stop". There is deep thought, time, and effort in this album, but it comes out clear and clean and unconfused, unlike (say) the Blood Sweat and Tears album. "Strawberry Wine" shows they lived with Dylan.

MUNGO JERRY (Janus)
Okay, so there was the incredible jogalong, good timey, "In the Summertime", a monster worldwide hit? Can they sustain? I think so: their debut album continues the same folk, fun approach (and includes "In The Summertime") and has an outrageous tribute to the Sun Sound and Early Elvis. Also the overworked "San Francisco Bay" comes up unpolluted.

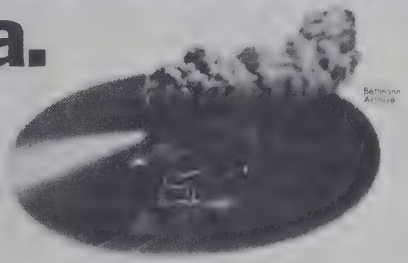
TIM BUCKLEY Lorca (Elektra)
If you want something obscurely beautiful that you can chew over, if not digest, then Buckley's the man with these old tracks that aren't dated. Especially the vaporous title track, which I'm still working on.

CAROLE KING Writer (Ode)
Carole along with Jerry Goffin has been responsible for a major chunk of pop writing history over the last decade and this is her second album as a singer. She sings soft 'n' gentle most of the time and gets a personal slant on "Up On The Roof" which the Drifters originally brought to life and "Goin' Back" which helped the Byrds along. James Taylor helps out on the backing tracks and the whole thing is pointedly professional with a lot of heart.

DANDO SHAFT An Evening With...(Decca)
Gentle, reflective, folk in the British sense, Dando Shaft is a quintet that sounds like a trio and is indicative of what's coming out of the English underground these days. The lyrics all deal with rain, leaves on the trees, cold winds blowing, rivers and September wine -- a kind of poetic tribute to theEnglish climate, but beautifully understated music and certainly not obscure.

SABICAS Rock Encounter (Polydor)
For guitar freaks, an interesting experiment. Spanish guitarist Sabicas, of prodigious technique, couples with Joe Beck (rock guitarist, ex-Tim Hardin group) trying to get off the ground with a merger of each other's techniques ("Flamenco Rock" and so on). The machine flies, a little wobbly, but not high. □

Hello, I'm Johnny Cash. I want to tell you about the sound of the Hohner harmonica.



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Cowboys broke the prairie stillness with Hohners. Railroad men kept them in their overalls as the great iron beast pushed west. Wichita, Pocatello, Sacramento.

The sound went with boatmen up from New Orleans. Lumberjacks in Coos Bay. Miners in Cripple Creek. Farmers in Dyess, the little town in Arkansas where I grew up.

I remember hearing it back then. Good times or bad, the humble harmonica has been in America's hip pocket as we grew up.

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Me? I use the good old Marine Band for songs like "Orange Blossom Special." It gives me just the sound I want. Pure and honest.

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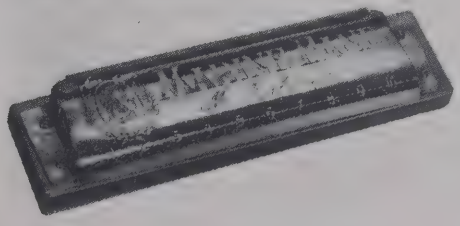

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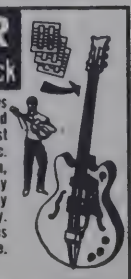

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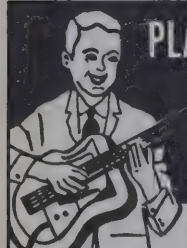

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LEAD MAN, Box 12167-HP, St. Petersburg, Fla. 33733

(continued from page 10)

"A lot of my songs revolve around childhood for some reason. 'Shiloh' was just an expression of a lonely kid."

"Brother Love's Travelling Salvation Show" brought Neil back onto the Top 40 radio scene in a big way, and his follow-up, "Sweet Caroline," brought him his first RIAA gold record. More than actual sales, the 'new' Neil Diamond image began to take shape, and Neil bolstered that image by putting together a new stage act and making his first appearance in Los Angeles at Doug Weston's Troubadour. Many came to scoff. Some, like the lead guitarist for a top group, who once told me he liked Neil very much but was afraid to tell anyone, finally felt secure enough to admit that there was something about Neil Diamond that they admired. And many just came because it was another opening night at the Troubadour. And they all flipped.

Neil Diamond the performer has a certain magic about him. I saw that magic several years ago when Neil sneaked into the Bitter End one night to test out his show, but for various reasons, he had been avoiding the major cities, content to play college dates in faraway places. On stage, dressed in various combinations of black and white, Neil exudes a certain animal magnetism, similar to Elvis, and concentrates on turning in a high-powered hour filled with hit after hit. His Troubadour appearance caused such a stir that suddenly, after being ignored for several years, he was in heavy demand by the various TV shows. He came within a hair's breadth of becoming the summer replacement on TV for Glen Campbell, but the deal fell through at the last moment. Neil is still not sure why.

"The budget had been approved by CBS. I don't know, the only thing I can think of is that there was some kind of a shake up. It happened the same week that they dropped Skelton and Jackie Gleason, and maybe they didn't feel like bowing down to Glen, who was exerting a lot of pressure on them. They were looking for a concept thing and I guess they didn't want to go with one guy. (The hour was filled by a rotating-star comedy series). My show would have been a different show. It would never have been a variety show. Maybe it wouldn't have gone past the summer, but I would have been proud of it. It would have been something really fine, at least to my way of thinking."

Currently, Neil's pride and joy is his new album, his first real attempt at a total concept. "We did a mass, an African mass. 'Soolaimon' is part of the whole trilogy. It's been four years since 'Solitary Man' and the first couple of years I was primarily involved in singles. The album things were secondary. Then, about a year ago, it struck me. I have a whole soap box and a whole stage for spreading my wings. And I asked myself if I really had the ability to do an entire album that's worthwhile.

(continued on page 62)

audience doesn't want the person before you to leave. I looked up and I said, "Please take me out of here. I don't want to be here anymore." Oh God! I was so scared of being in such a place -- with so many people.

Then it started to rain, just a little bit before I went on and they were setting up my microphone or something and I figured that everyone was going to run out. Get under a tent or something.

HP: Is that where "Candles In The Rain" fits in?

MELANIE: Well, yeah. I was on my way home. I stayed all night and on the way home I thought of the words, "We were so close, there was no room." I liked that. It's like an impossible thing to keep a light lit when there's rain. And it was a feeling that those people had, they were doing something despite the impossibilities. I got a beautiful feeling. The candles were staying lit. They were flickering but they were on. Wild. Candlelight.

HP: The other Woodstock songs are pretty blunt about Woodstock, saying it was the peace love rock festival. "Candles In The Rain" is a little more subtle, a mood rather than an actuality.

MELANIE: I just thought it was something I'd write and I didn't plan on putting it in a song. I didn't want to put it in a song. You can tell the events that the songwriters are going to lunge into and I like to avoid that. Topical songs get dated so easily. I hate that.

There's nothing I hate more than an old Union song. I enjoy a lot of things, songs, from those times, but I don't like to hear Union songs. They don't have anything to do with the universe anymore. They are just to be put down, categorized and filed away.

With "Candles In The Rain" it was an idea that this could happen anywhere, the feeling of idealism.

HP: How are your songs written -- "Look What They've Done to My Song, Ma", for instance?

MELANIE: I closed with "Birthday of the Sun" at Woodstock. I love that song and we tried to record it for every album. The song does not come right in the studio but it happens live. Maybe the feel can't come through on record.

Let me tell you about this other song, "Saddest Thing". I wrote that a long time ago after I was in summer theater and I was really desperate. I wrote this song and I sang it to just a couple of people. Peter heard it, my mother heard it.

I never mentioned it and on the night of the Carnegie Hall concert I just dug it out again and sang it. It was like I was ready to do that song. That's what I was going to say about "Birthday In The Sun". I guess I'm old enough to do that song, when I understand the feeling that I wrote down.

I do believe that I can write feelings down that I can't fully understand.

Like now I understand "Saddest Thing" whereas when I wrote it I was in a sad and desperate situation but I don't think I understood it.

Maybe I'm just not ready to understand "Birthday Of The Sun" yet. We recorded it 72 times and none of them worked out. With all kinds of different arrangements, no arrangements, my arrangements.

So it didn't turn out and I was on my way from the studio, home, and I thought, "Look what they're doing. I was blaming them and there's another verse in that song that says, "Look what they done to my song ma. Look ma, I ain't got no hope to go on. Look ma, I'm thinking quite seriously it's turning into a joke, Ma. Look Ma, I ain't got no hope." That didn't get into the song. It was the first line that I wrote.

HP: Is the album and single version of "Lay Down (Candles In the Rain)" you did with the Edwin Hawkins Singers, really a short version of what happened in the studio?

MELANIE: It was an eight minute record. We just never stopped singing "Lay Down". It was so fantastic. It was the first take. They didn't start getting into the song until after a few minutes. I didn't care if it was a single or not. I said, "You've got to leave it." Everybody agreed that it was going to be left alone and then they talked to me and said the single has to be cut. Because I wasn't anybody known and they didn't feel they could take the risk.

I've had a lot of trouble with the times of my songs. On one late night TV show I was told that I had 2.34 minutes and "Lay Down" was too long so I couldn't do it unless I cut two verses.

Look what they done to my song, Ma! ☐ Soozin Kazick. Lake George, New York.

new stars on the horizon

The smile that made a Monkee out of Mike

FIRST NATIONAL BAND

First National Band may be new but the leader of the group happens to have been involved in sales of several million records, Gold albums and singles and suchlike, not to mention 56 television episodes in a series that was sold and promoted around the world.

Mike Nesmith, the ex-Monkee.

He has now formed First National Band which started out as an idea he had when he was down in Nashville recording with the Monkees in 1968. He spent a week there at RCA with Felton Jarvis and started to get a taste back for music that he really called his own.

In Nashville he wrote two titles, "Crippled Lion" and "Listen To The Band" but there wasn't really any place for these within the confines of Monkeedom, but Mike went ahead and recorded anyway with some Nashville cats that included Red Rhodes on steel guitar.

In 1969, November, the group actually got together officially again and Mike started playing rhythm guitar and doing the vocals, aided by Rhodes' steel guitar, John London on bass and John Ware, drums. London and Nesmith had played together in Mike's pre-Monkees era.

Mike reckons that First National Band is really playing "the first Nesmith music." RCA have released their initial album, "Magnetic South."

A down to earth literate kind of music, it probably reflects the time before Nesmith joined the Monkees, when he was spotted one night in the Los Angeles Troubadour by Randy Sparks, who asked him to join a folk group, the Survivors.

A year later he went to the famous audition that started the Monkees off on their successful career and he had to drop his folky-funky-country ambitions for a couple of years.

About his music Mike says: "Hank Williams, Jerry Lee Lewis, and Jimmy Rodgers are to me something of a musical triumvirate. Somehow I always get back to them. They, like Dylan, Presley, Cash and the Beatles, had, and have, a clearly defined musical position -- a pure approach to what they have sung and written, free from euphemisms and alive with their own emotions."

Already "Joanne" has been a single hit for First National Band and Mike has dedicated it on the "Magnetic South" album to Jack Nicholson and his girl friend Mimi. Nicholson was the star and prime mover of the film, "Easy Rider."

CHRISTIE – sailing up the charts on the "Yellow River".

CHRISTIE

Christie turned in one of the fastest selling singles on the British scene and more or less represented it on the American side. Yet "Yellow River" was a big hit for the group before they actually had played their first live gig together.

The number was written by Jeff Christie, who is singer, composer and bass guitarist with the group. He said: "I wrote 'Yellow River' nearly two years ago and sent it to the office of the Tremeloes group, who are very very big in Britain and Europe. I sent it with some other material and it just laid around for ages.

"Apparently the Tremeloes liked it and were going to the studio to record it. That was before they had a monster hit in Britain with one of their own numbers. After that they dropped 'Yellow River' in favor of more of their own material. That was just one of the many disappointments I've had over the last five years.

"I was really sick of the group scene. For besides songwriting I had been gigging around in numerous groups. Though some of my songs had been covered by British and American artists I still felt that I just wasn't getting anywhere.

"Our publicist had always liked 'Yellow River' and was certain it would be a hit for someone. Well, he eventually persuaded me to travel down from my home town, Leeds, in the north of England, to London. We had an all night discussion and we decided to get hold of Mike Blakley and Vic Elmes, who I already knew and form a group to record the song."

I asked Jeff for a description of the group, Christie.

"You could say that Christie are a rock 'n' roll band. For we will play basic exciting music. There will be quite a few songs that I have written and some really good old rock standards like "Slow Down" and some Carl Perkins ravers.

"And 'Yellow River'.

"As a band we want to try and recapture the old feeling and bring back some of the excitement of the early days of rock. This would include updating the Everly Brothers sound. For ages, far too many bands have been getting too clever and playing way above the heads of their audience. If you call that too clever."

Drummer Mike Blakley nodded agreement. "We've all been through that scene with our old outfits."

Until the formation of Christie the individual lifelines of the group had followed the all too familiar pattern of hang ups, frustration and insufficient money.

Said Mike: "We even had to take a day off our regular work to record 'Yellow River.'"

I enquired from Jeff how come he had written such an obviously country-rock flavored song in such an exotic locale as Leeds, which is actually one of those dark, gloomy, cotton mill towns in Lancashire.

He replied: "I just got up one morning and said to myself, 'I'm going to write a song.' and out came 'Yellow River'. The title came first and after that everything just fell into place. I find I get the best results if a song just takes me a couple of hours to complete. Well, this is exactly what happened in this case.

"I've written about 150 songs but I'm not saying they are all in the same class as 'Yellow River.' However I believe there is some interesting material among that lot.

"There is one song that I'm positive could prove a big smash for Roy Orbison. In fact I've been trying to get in contact with the Big O to hear this particular song."

When "Yellow River" broke in Britain Christie went into retreat to plan and rehearse a good strong stage act. "Our main concern was to consolidate our first hit. We've all been around too long in different groups to make just one hit and then slip away into oblivion. So we spent a couple of weeks making quite sure that when we started to make public appearances the people who came to see us wouldn't be disappointed. □ROY CARR

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we read your mail

Dear Editor,

I was glad to see Mountain's "Climbing" album mentioned in Hit Parader. It's a fine album and Leslie West does have super-promise for many more, but a fine underrated musician who was greatly responsible for three years of Cream is also the key to this album. I refer to Felix Pappalardi.

His credits on just "Wheels of Fire", "Goodbye Cream", and "Climbing" speak for themselves.

Produced all of Cream after "Fresh Cream", produced and directed "Climbing" violas, organ pedals, trumpet, tonnette, Swiss hand bells, piano, mellotron, bass, rhythm and other guitars, is an excellent vocalist (on a song written by Jack Bruce for Mountain) and, finally, wrote with others six of the nine songs on the new album.

Only former Creamer Jack Bruce can equal that list on so few albums.

M.E.P.
Chicago, Illinois

Dear Editor,

In reference to Steve Johnson's letter about Iron Butterfly, I think he's right about "In-A-Gadda...." It appeals to a lot of people, is easy to remember and has that one overworked phrase. But I beg to differ with Steve on things apart from Iron Butterfly.

His comment about the best groups coming from England makes me laugh. Maybe some of the best are but, really, hasn't he heard of a group called Chicago, or Jeff. Airplane, or Crosby, Stills and Nash (so Nash is British -- don't split hairs), Three Dog Night, Sly and the Family Stone, Rascals, Association, Blood Sweat and Tears, Creedence, and the Doors. And I'm leaving out the majority of West Coast groups.

And Steve's comments on the blues need answering: he shouldn't let personal things sway him so much. Just because he doesn't dig Southern blues doesn't mean they are inferior to the "English Blues" (one and the same anyway). I happen to like Southern over English blues but I don't condemn the blues style of our distant relatives.

But the thing that really sets me off was Steve's comment about "old jazz trumpeters and sax players making it". I don't usually defend people older than I am but in this case it's impossible not to. Being older simply lets you draw on more experience, have more knowledge to fall back on and allows you to mature your style.

Steve also says it sounds "like what my parents like." Man, look at where today's musicians got their roots. From the blues and from music that our parents liked. So what is wrong -- everybody's roots come out in their playing, why condemn it? It forms the base of today's music. I object when people condemn people who can read music and went to music schools to learn how to be serious musicians instead of glorified electricians. I like Hendrix and the others in their place but you cannot condemn the others simply because you don't dig them. Try looking at Blood Sweat and Tears in an objective light -- it will make the world peaceful for you.

Mike Osenga
S67 W13109 Larkspur Road
Hales Corner, W. I.

Dear Editor,

A short reply to Gary Pfeifer's letter in your November issue. Eric Clapton can be heard with the Yardbirds on side two of their Epic LP "Rave Up", which by the way, are but a few cuts from a British LP recorded live at the Marquee Club, London. Clapton also appears as guitarist on Mercury's Sonny Boy Williamson LP with the Yardbirds, recently reissued, although Jeff Beck appears on the front cover shot of the LP originally issued in 1967. And in fact, Clapton does not play on "Heart Full of Soul". It is Jeff Beck's fuzz work we hear and it was he who perfected the fuzz tone in 1965. Paul Samwell-Smith is now into producing and his initial effort was Cat Steven's A&M LP.

Neil Stockey
Bethlehem, Pa.

Dear Editor,

I've heard a lot of bragging about Guess Who having three straight Gold Records. Hasn't Creedence Clearwater Revival made SEVEN straight Gold singles without a miss?

I've heard a lot about Simon and Garfunkel's great double sided hit, "Bridge Over Troubled Water" and "Keep The Customer Satisfied". I think "Who'll Stop The Rain" and "Travelin' Band" was better.

Creedence Clearwater has been almost totally ignored in your magazine -- when the Monkees were hot you really played them up. Creedence has been red hot since "Proud Mary" and weigh the fact that CC's fantastic J. C. Fogerty writes their songs. Other groups depend on outside writers.

James Whitehead
Route 3, Box 99
Collins, Miss.

Dear Editor,

Let's have more blues talk with the great blues musician John Mayall and the great Tony Joe White, for the sake of all us blues lovers. Since I once lived near Tony Joe White, around Oakgrove, it is only to be expected that I'm his best fan. But he and Mayall, as well as B.B. King, Muddy Waters, the Rolling Stones, Johnny Winter, and Slim Harpo have proven blues is here to stay -- just as country music has always been here.

I remember some record company saying that a Southern group cannot possibly make it in the South, but now Tony Joe, Bobbie Gentry, Elvis and a few more have shown that Louisiana and Mississippi can produce and all the big recording companies should listen.

Creedence Clearwater Revival is truthfully the only rock 'n' roll group available. The other groups are moving towards ancient orchestra-ballad material and rock 'n' roll was once true blues and a bit of gospel mixed. Let's get back to it.

Douglas Tyson
Route 2, Box 276
Cleveland, Miss.

TONY JOE WHITE – blues from the South.

Dear Editor,

I thought you might be interested to hear that I read Hit Parader here in Japan. The music scene here is intolerable. Japanese rock bands are trash and very few groups come here from England or the States.

It is possible to find scattered one-hour rock shows on the radio and, as Japanese disc jockeys have wisely realized the caliber of Japanese rock groups, mostly Western groups are aired.

Strangely enough, classical music on the radio and at the Expo is excellent and jazz is available, if not readily. I suppose the shortage of rock-blues is due to the fact that the hip community in Japan, while well entrenched, is small. I hear though that some people are trying to get together a pop festival on Mt. Fuji, so maybe that's a start.

Mike Howard
35 Nakaodai
Naka Ku, Yokohama, Japan

Editor's Note: Sadly, the big Japanese rock festival, set for eight days and with a really big talent line-up was cancelled because of shortage of funds.

Dear Editor,

It's a shame the Beatles are growing apart but it could be expected. They would have to go their own ways and have new ideas sometime. The same bag for more than ten years -- it's a little much. I like the way the Stones are going. Their music becomes better and better every year. The same thing with the Who -- "Tommy" and "Live At Leeds" knocked me out. Rod Stewart's "Gasoline Alley" is also very good. Steppenwolf and Crosby Stills Nash and Young have got to be the best groups in America today.

I think it's a shame that the Southern groups cannot be exposed more. They are really together. I'd like to say a small word for the Mid West scene, of which I am a part. It is getting better and so are the concerts and radio stations, AM along with FM. We've got two radio stations that could knock some of your 'hip' West Coast people out: KADI-FM and KIRL-FM. Both play what the **people** want to hear and this includes albums.

Steve Velicer
7447 Stanford
University City, Mo.

Dear Editor,

Replying to Gary Pfeifer's Yardbirds letter -- this is both a response and addition -- it wasn't Clapton but Jeff Beck on "Heart Full of Soul". Clapton can only be credited with the British LP, "Five Live Yardbirds". The B side of "Rave Up" here contains several cuts from that first LP. Clapton also played on some titles of the first album issued in the States, "For Your Love". The title song included Clapton although there is no distinguishable lead guitar to be heard.

If any one person was to receive credit for the success of the Yardbirds, it would be Beck. The Beatles once rated him the best in the business. Before the Yardbirds Jimmy Page was a studio musician who recorded jam sessions with Clapton that can be heard on the "Anthology of British Blues" LPs. Page also played lead guitar for the early Kinks hits. Page and Beck started playing dual leads with the Yardbirds while rhythm guitarist Chris Dreja took over bass. "Happenings Ten Years Ago" is a perfect example of what they were capable of as well as their being ahead of the times.

When Beck left Page virtually took over and one album came out, "Little Games" and several singles. "Think About It" is the real beginning of Led Zeppelin.

Relf and McCarty formed Renaissance. Page formed Zeppelin, which was almost called the New Yardbirds, Dreja is a photographer and Samwell Smith produces.

Incidentally, there are three different versions of the Yardbirds' "Over Under Sideways Down" LP. The British album is the same as the one released here with the addition of two more songs, including Beck singing his only solo, "The Nazz Are Blue". It is titled simply, "The Yardbirds".

If you have the mono version you miss a lot through earphones but you heard guitar solos cut out of the two stereo versions. I can't believe they did such a thing. I told Jim McCarty and he didn't even realize it.

When I went to the first U.S. concerts of Beck and Zeppelin I couldn't believe that everyone went to see the top billed groups instead - they were the Dead and Iron Butterfly. It took a long time for the others to stop thinking I was nuts for digging one of those early British groups. Long live the Yardbirds.

Ken Finger
New York, New York

Dear Editor,

I think you've been neglecting some of the finest musicians around. Firstly, what about the McCoys? Listen to their work, particularly "Human Ball" and see what you are missing. Their writer Randy Zehringer has got to be the most talented, proficient, and versatile guitarist around. The McCoys have a total format performing excellent jazz, calypso, and far out blues and rock. "Human Ball" is two years old now and still at the top of my record pile.

And how about the James Gang? Their two albums, "Yer Album" and "Rides Again" are perfect albums. The Gang's trio instrumentation doesn't limit them when playing live to that horrid empty sound so well exemplified by the Cream.

Lastly, I'd like to know who it was in Hit Parader who said that Django Reinhardt was reborn in Alvin Lee of Ten Years After. Django was not and will never be reborn in anyone. Hope I'm not sounding too harsh but I've been meaning to write for quite a while and show your readers there are much better things to do than listen to half-baked amateur musicians like Clapton and Page.

Greg Sarley
5840 Kuenzer Drive
Seven Hill, Ohio

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ARETHA

(continued from page 39)

Q. Aretha, you are looking well and I suppose I can presume you are happy with progress here?

A. "Well, I wasn't feeling too well when I arrived tonight. I was sick in the stomach but it went away once we got into the session."

Q. Is recording your favorite occupation?

A. "Hmmm, yes I would say it's my most enjoyable thing, other than being on the stage or just sitting around at home."

Q. It's been said here tonight that you're singing better than anytime in the past two years. Would you agree?

A. "I wouldn't say that long. I've had a pretty bad cold most of this year and I haven't felt too good. But you're right -- I've been feeling it really good down here tonight."

Q. How do you pick out song material?

A. "By the lyrics, the changes, and lots of times, by the beat."

Q. It's obvious that your piano playing has a lot to do with the great instrumental tracks on your records. The entire rhythm track is built around your piano. I was wondering how you get the ideas for your left hand?

A. "Hmmm, it's just the way I hear what I'm putting down. It's what I feel the musicians should follow me by. It's really only my interpretation of what I am."

Q. Yet it doesn't seem to be any effort to you -- you just launch into them without apparent strain.

A. "It's just blood, sweat and tears."

Q. You appear to have a great deal of communication with the Muscle Shoals musicians.

A. Well, apart from working in the studio, we're very good friends. I understand them and they understand me. I love working with them."

Q. Which artists have influenced you in both your singing and piano playing?

A. "Sam Cooke, Clara Ward, Oscar Peterson. That's about it."

Q. What artists do you personally like?

A. "Oh, there's just so many of them, The Beatles, definitely the Beatles. I like Steppenwolf, Blood, Sweat & Tears are tough. I love B. B. King".

Q. What do you think of Janis Joplin?

A. "She's nice."

Q. Your sister Irma told me recently that she can't stand Janis.

A. "Really. Wow. God, I wonder why?"

A. Irma said she didn't like critics having the gall to compare you with Janis.

A. "Well, that's my favorite little sister, fighting for me."

Q. What do you think of the Supremes?

A. "I like them, and we're friends. All of the Motown acts are my good friends."

Q. What has success meant to you?

A. "It's meant security. Security is the sense that I'm doing for myself and not being dependent on my family. It's given me that. It's also given me the enjoyment of recording and being on the stage and different things that happen – the good things – and the gold records and new clothes and the trophies and all those beautiful things. Plus it's given me a sense of accomplishment."

Q. You say success has brought you independence from your family. Are you close to your family?

A. "I wouldn't get away from them. I couldn't. I guess they're proud of me."

Q. What do you do with your money?

A. "Mostly I put it back into my act, in gowns."

Q. Even though you say that success has brought security, I think many people identify with the insecurity of your style. When you sing a lost-love number, it seems as though you're really into what you're saying; you understand the insecurity.

A. "I guess one takes away from the other."

Q. Does religion mean a great deal to you?

A. "Yes, it definitely means as much to me as it ever did."

Q. I understand that you did some work with Martin Luther King. How do you feel the racial scene is developing?

A. "I think that's too important a question to answer right off the bat. I'll have to think about that one. Ask me again in a year."

Q. Are you optimistic about improvement?

A. "I could say many things about that. In the sense that yes, it has improved, but there are other things I'd like to add, but I don't feel that I should go into it right now."

Q. One area in which change has taken place would appear to be TV and movies. More and more colored people are getting roles which would have been impossible a couple of years ago.

A. "Yes, it has improved quite a bit, quite a bit."

Q. Aretha, how do you spend an average day at home in Detroit?

A. "Well I sleep all day, that's average. If I'm not working, I'm sleeping or rehearsing. I watch a lot of TV – all my soap operas every day. I watch all of them."

Q. Do your three children live with you in Detroit?

A. "Yes, they all live at home and go to school in Detroit. They're just fine and I'm growing older." (laughs loudly).

Q. Have you ever thought of moving to another city, where the weather isn't so inclement as Detroit?

A. "Well, I do like Miami and I like California but Detroit is my home. It's like fads that come and go. Just because you have the money you don't leap up and just leave your home.

Q. What do you think of Bill Cosby?

A. "I think he's wild."

Q. Do you qave any hobbies?

A. "Yes, I like swimming. I play a little golf and I do some cooking. That's about it."

Q. What musical direction do you intend to take in the future?

A. "Well, we had the venture into the jazz field with Soul '69. It was just a diversion from what we had been doing. I'm happy with the way things have been going generally. I want to work on a gospel album – traditional and new gospel songs. I love gospel music; I still like to go to church and sing!"

Q. Do you have any ambitions?

A. "Films. I have no plans yet but we've had some offers and I'm very interested."

Q. Do you think you'll record in Miami again?

A. "Yes, I like the sound and the atmosphere here. It's very nice."

Q. And will you continue to work out arrangements in Detroit prior to your sessions, so that you can just walk into the studio here, and whip out the songs so effortlessly?

A. "Well, we do like to have things together before we go to a session. But it all depends on whether we're in a good mood when we're working things out. . .if we're really ready to get down to business. It's all circumstantial." □

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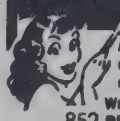
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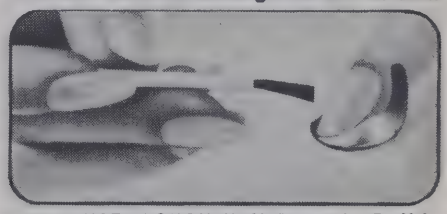
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READERS' REVIEWS

CREEDENCE CLEARWATER REVIVAL, left to right, Tom Fogerty, Doug Clifford, Stu Cook and John Fogerty. Nine out of ten.

COSMO'S FACTORY
Creedence Clearwater Revival

Creedence finally gets down to the roots in this Lp, ripping off such oldies as **"My Baby Left Me"**, **"Ooby Dooby"** and a bit I very much enjoyed called **"Before You Accuse Me"** which lays down a solid beat and comes across well with two entertaining guitar riffs in the Fogerty style. CCR put together an excellent version of Marvin Gaye's old goodie **"I Heard It Through The Grapevine"** which through its 11 minutes and five seconds never loses your attention. You find some great lead, rhythm and heavy bass guitaring in this, with some pretty heavy drumming holding the fort. **"Travelin' Band"** is here, as expected, but it is treated very lightly on the album. You cannot hear Fogerty's force on the lead vocal and lead guitar as on the single. I guess this is probably my only disappointment but the rest of the album makes up for it.

To total up the album there are four vintage cuts, four of their old cuts both sides of their new singles and a new song written for the album. If there was a rating system from one to 10 for the album, I'd give it nine for "Cosmo's Factory".

Jerry DeMarco
6715 Newkirk Avenue
North Bergen, New Jersey

NUMBER FIVE
Steve Miller Band

In my opinion one of the most underrated groups around is the Steve Miller Band. Steve hasn't had much success with his past albums, but his new one, **"Number Five"**, is his best yet. There's a seven minute **"Jackson-Kent Blues"** which is an exceptional cut, the best on the LP. It is eerie, different and very emotional. Though the vocal is "drowned out" the song comes up to four star excellence.

Thomas Carbone
81 Blossom Street
Haverhill, Mass.

TROUT MASK REPLICA
Captain Beefhearf and his Magic Band

I had heard three cuts off this double album and even now I'm not sure if I bought the album out of curiosity or just to hear something different. And the LP is sure different. The Captain's band defies all 'normal' patterns of rhythm and instrumentation and even Beefheart's rough voice is like nothing I've heard before. But the two go hand in hand, never getting off the track from accomplishing their purpose. It took three or four listens to get into it but Captain Beefheart (who wrote all 28 songs included) is not a freak trying to see how badly they can play. I see this album as revolutionary in that it proves that no matter how you sing or play it, a song is still a song. Or maybe some heavy "message" for us. The album never lets you down and is well worth the price.

Russ Phelps
Cobb Road
Ashburnham, Mass.

ERIC CLAPTON

Fantastic! After wowing the world when he was with groups like the Yardbirds, John Mayall, Cream and Blind Faith, then teaming up with Delaney and Bonnie, wow, this album can be classed as one of his best. There are 17 artists appearing on the album including Delaney and Bonnie, Leon Russell and Stephen Still. But more important, the ablum gives Eric a chance to express himself. The best songs on the album are **"After Midnight"**, **"Easy Now"** and **"Blues Power"**.

Tom Herndon
Beltsville, Maryland

SELF PORTRAIT
Bob Dylan

Again Bob Dylan has proven he is the No. 1 singer. This double album ranks with **"Nashville Skyline"** and **"Blonde on Blonde"**. It contains some live cuts, the best being **"Let It Be Me"**, **"Belle Isle"** and **"Mighty Quinn"**. The best song of all is **"Days of '49"** a hard country number done with the Dylan touch. This is truly a self portrait, a picture of the whole Bob Dylan. Some instrumentals proved to be disappointments because they were un-Dylan but the vocals were all Dylan -- he can still belt it out. Despite the help of 50 friends, this album adds up to four sides of Dylan. Nothing but plain Dylan.

Ken Carter
32 Mariette Drive
Portsmouth, New Hampshire

EVERYBODY KNOWS THIS IS NOWHERE
Neil Young

Neil Young's second album proves his sensual and superior appeal to the masses. He has a remarkable blend of folk, rock and blues. Add LIFE to these and you have the pure sound that is Neil Young. He sings to anyone who will take heed. **"Cinnamon Girl"** is perhaps the most popular of the album because it is Neil's single but this album shouldn't be labelled a singles album by any means. Each tune progresses to the next. **"Cowgirl In The Sand"** has a powerful yet soft sound. It is pure rock and folk and is perhaps the best cut on the album.

Bob Theissen
419 Olivia Lane
Covington, Kentucky

BIG DRAG

(continued from page 17)

If that sounds like the ideal way to get off the ground for a group, think again.

It happened to Free, and quite frankly the quartet would sooner just forget it. Blank it out.

Says singer Paul Rodgers: "We were picked to go out with Blind Faith – you know, the Supergroup tour with all that interest and publicity. We opened the show. Can you imagine that? Thousands and thousands of people all waiting to see Eric, Ginger, Stevie and Jack.

"Some of the audiences were openly hostile only interested in seeing Blind Faith."

But with the release of their single 'All Right Now' which became a big hit in England and also in America, Free have probably seen the last of this kind of audience.

Free was born about two years ago when Paul joined forces with Andy Fraser, the group's bass guitarist. Later Paul Kossof, on guitar, son of a famous British actor, David Kossof, and Simon Kirke, drums, made it into a quartet.

Says Paul: "Apart from the Blind Faith thing, for the last 12 months we have been getting a lot of people to come see us. We were playing 'All Right Now' live before we did it as a single for a couple of months. We wanted a song that everybody could clap their hands to and sing. So we got our heads together and wrote it. Andy and I write a lot - we have 40 to 50 songs lying around that we intend getting together.

"If you do a lot of writing you tend to absorb the influence of people you listen to and like. The way they play or sing influences me and there's quite a lot I could name. James Brown, Little Richard and B.B. King are just a few but I also love Otis Redding, Rod Stewart and the Band And, of course, the Beatles. I've just heard an American album by a group called Bread and it was really nice stuff."

Bassist Fraser is an ex John Mayall group member and he was the last to join Free.

The name was suggested by Alexis Korner, who is a most respected name in British blues circles, being one of the first to promote the music of Muddy Waters and the Chicago school in that country. He was also one of the first electric blues guitarist – as opposed to rock 'n' rollers – and at times his band included Jagger, Brian Jones and Charlie Watts. Korner used Free as a back up group on some gigs and the group also won a resident spot at the Marquee Club, where the Who got their start.

Despite the fact, that the single, "All Right Now" pushed the group into public limelight, Paul Rodgers has some reservations about it – not least the three albums released by A&M – "Tons of Sobs," "Free" and "Fire and Water."

Says Paul: "I'm not really concerned with a follow up at all. We are not really a singles band and never have been. There may be another single and there may not be. I'm really surprised at the success of "All Right Now' because I don't see myself as a singles singer but it's there and people are going to be a lot more interested in buying an album because they will have heard of us."

☐ FRANK SIMPSON

The 1967 Monterey International Pop Festival on Records · · · At Last.

TWO—well, a lot really—but two special performances we remember from those suspenseful but warm black nights.

Saturday night and the only man who could climax a whole day and evening of performances by the best rock and roll had to offer: Otis Redding. He was an awakening for most of us because we had been innocently white and black was Chubby Checker or Leadbelly or the Supremes, but not yet Memphis. And here, before all us long hair creeps, stood this giant physical singer in his cornball green glow suit. And he stood us up straight, because it was *Respect* and *Satisfaction* and *Shake* and *Try a Little Tenderness* and *I've Been Loving You Too Long* and we had never seen that kind of energy beaming from one person for so long.

We'd never had this before us on a stage. We'd never before been had so good. It was our first pro game.

They had to turn on the lights to put on the brakes that night. And walking out of the Fair Grounds in Monterey that night—past the fires in the trash cans and out into the mist—was like early high school when we'd just won the homecoming game and were world champs.

And then there was Sunday night, too.

A purple-dressed black man with a fuchsia boa, who played guitar with his teeth, behind his back, played it like a bedeviled yo-yo. Who dropped to his knees, sprayed Ronson lighter fluid on his guitar, and gadzooks lit it up.

That was discovering Jimi Hendrix when it was a new Experience, when we were really younger, even before Jimi went out as the supporting act to the Monkees.

And we were there as Jimi and Mitch and Noel drove us through *Rock Me, Baby* and *Can You See Me* and *Like a Rolling Stone* and *Wild Thing.*

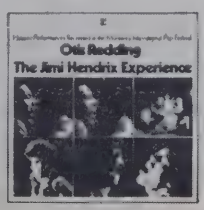
And it was our first honeymoon night with what we would later try to call an Aquarian Age.

Time has passed now. Our world has never since been so right.

It is wrong, though, to think of those light misty nights in 1967 Monterey as history. Until we heard those tapes played back recently, we feared innocence might trick our memory.

But no. Yes we were young and yes eager, with a blossoming awareness.

But they still are real, those nights. Thank you, Lou Adler, for recording it all, and with a fidelity incredible in its foreplanning.



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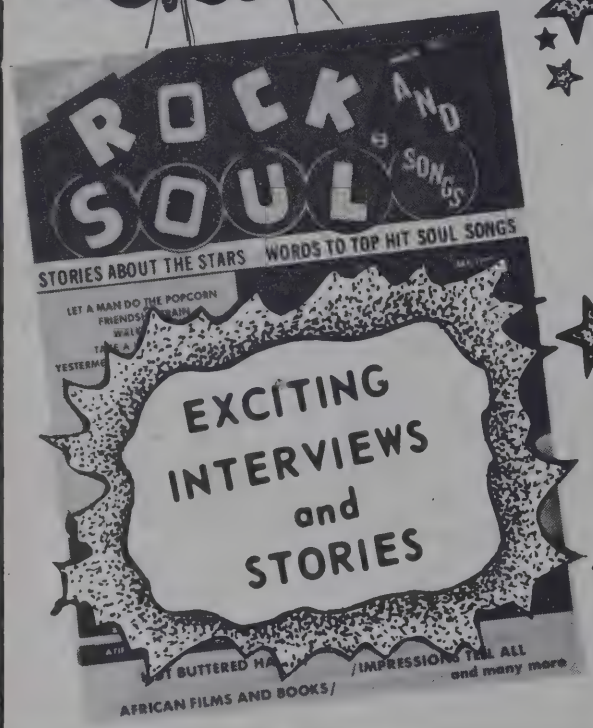
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HANK WILLIAMS

(continued from page 22)

largest Nashville music publisher receives an estimated 300 unsolicited tapes a week, each bearing a new and often pitifully bad song complete with words and music...Some of the biggest publishers do not even fool with unrequested tapes. They return them unopened for fear that a staff writer will turn out a similar tune and then be sued for plagiarism by the amateur whose tape has been played and rejected."

Harsh news this, for all those Hit Parader readers who write in requesting information about where to place some song or tune that they have written.

But as writer Williams points out, this doesn't stop people writing.

Roger Williams book about the short unhappy life of Hank Williams is sensibly written. It goes into every aspect of his life, unlike other books on the man, and particularly that MGM movie, "Your Cheatin' Heart" starring George Hamilton as Hank.. This film glossed completely over his problem drinking ignored his divorce and remarriage and had several major and minor distortions. Yet the audiences love the film -- in the South it is shown over and again. Says writer Williams: "Like a small time 'Gone With The Wind' it shows no signs of expiring. In fact, says MGM, 'Your Cheatin' Heart' is the most successful country film ever made; it has grossed over eight million dollars on an initial investment of 1.2 million."

That was the secret of Williams' appeal -- he had real star quality. Drunk or sober, on time or hours late on stage he would draw people to see him and listen to his song. He was called the 'Hillbilly Shakespeare' and he put a lot of his own life into his material.

Writer Williams remarks: "His voice had heart -- or soul, in the modern vernacular. Just as he tried to write like it was so did he try to sing it like it was. In doing so he was much more in the lineage of Ray Charles and Aretha Franklin than the average run of country artist. Among the country types Roy Acuff had this quality and Johnny Cash has it today. Hank had it to a greater degree than either of them.

"The comparison with soul music is not idle. Although there are obvious differences between it and country music, they at least have one basic feature in common. As the manager of the late Otis Redding, one of soul's biggest stars, expressed it not long ago: "Country and soul are the music of the have-nots of both races."

Hank Williams recorded for MGM throughout his career. And following his death a tremendous amount of activity took place in releasing Williams material, repackaging that which had been released and so on.

Sometimes the attempts were extravagant -- like adding posthumous strings to early titles which were merely done simply with Hank's group, the Drifting Cowboys.

However MGM recently released a neat set of Williams' best known material, all arranged chronologically. It's titled "Life To Legend- Hank Williams" and includes a 1947 "Move It On Over", "Cold Cold Heart," (1950), "Jambalaya" (1952), "Your Cheatin' Heart" (1953) and "Kaw-Liga" (1953). Highly recommended. □

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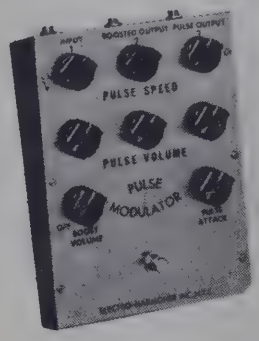

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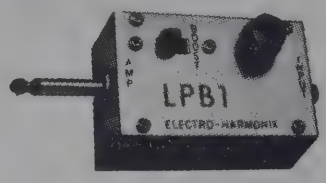

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NEIL DIAMOND

(continued from page 50)

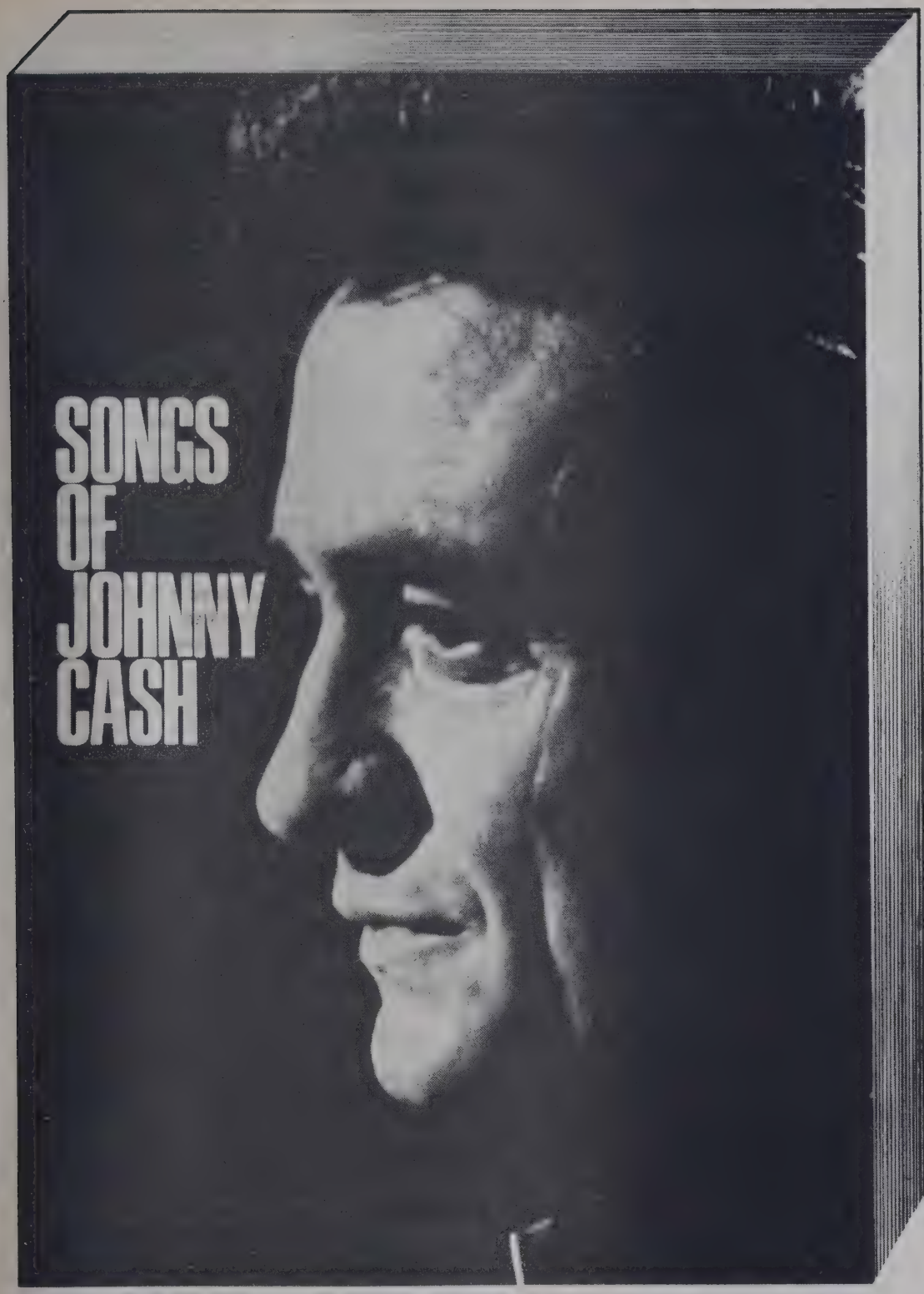
It's a little easier with a single because you've got three minutes and there need not be any thread between that piece of music and six other pieces of music, so you say everything within that three or four minute period and you're out, you go home and have your supper.

"Originally, 'Brother Love' was supposed to be an entire album concept about this lecherous revival preacher, but I figured that I could really capture a small part of the excitement of a revival meeting in one single. Then I got interested in the African thing and started picking up on some African records and tapes that friends had picked up from missionaries, really far out kind of things. It's fantastic. I just love African music and gospel music because they're the only two kinds of music that I'm aware of that are both sophisticated and sensuous.

"African music is far from primitive, it's very complicated. It's immensely gutsy. There's no prettiness in it. If you read translations of lyrics you find a very basic kind of folk thing. I didn't feel, when I finally decided to do the African Trilogy, that I could really say it in one single, I wanted to do a whole piece with a thread thru it for the first time."

"I thought I got away from the childhood thing, but the Trilogy, or the focal point around which the Trilogy is written, is childhood and the simplicity of it and, I'd like to think, the honesty of it. Although the child's song, which is the first part of the Trilogy, is only one small part of it, it's one out of six or seven pieces, there are reprises of it and the Trilogy ends with it. For the Mass, the children come back. I didn't plan it to be that way. You tend to become aware of these things in retrospect, not while you're actually doing them, because then you start second guessing yourself. Anyway, the Trilogy will be around 30 minutes long, and take up one very tightly cut side of an album."

And so, Neil Diamond rides a fine line, trying to create a form which is both artistic and commercial at the same time. As a single, "Soolaimon" was successful, but hot on its heels came a reissue of "Solitary Man" from Bang that proved even bigger. Neil came back with "Cracklin' Rosie," a straight-ahead Diamond tune, but with lyrics that drew upon the country music "drown in wine" tradition. The new album will couple the Trilogy with a side of hard rock, showing that the old Neil Diamond has not disappeared, he's merely joined the new version in peaceful coexistence. With two such talents as these residing in his body and mind, it's no wonder that it's hard to know Neil Diamond. ☐ALLAN RINDE



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Communication

by Dom Petro

"Howja make out?" "Great--oh Man--I--Huh," "Air yuh Headin'?" "Overta Al's." or "Shoulda seen it--wow--way out--wow!" or "Whussascore?" "Treetoo Mets." "Al's quite a guy." "Yeah." These mumbled abbreviations are usually accompanied by suitable gestures which fill in missing words and meanings.

We Americans avoid clear English most especially in our speech because we wish to be **casual, natural,** and therefore honest! The speech chosen, however, is anything but natural. It is all affected, posed and imitative. Furthermore no one has ever proven that real honesty requires "naturalness" or casualness.

Advertising will sometimes show us clearly described products for sale. Most of the TV sales pitches show casual people, cheerfully reciting their roles in homey or "natural" or sexy settings. Since we must be persuaded in as little time as possible, clever use is made of catch phrases or word associations. It is contagious. Our conversations use few words and some gesturing. Gradually we are being left with vague generalities. "--like--lika--" "yuh know--" "great--" "--THING--" are used for any and every situation which cannot help but condense all situations to simple categories such as good or bad. We "like" or "don't like", which is the characterist of small children. Life is not simply plus or minus. Our actions can be exciting, or interesting, grave and serious, charming, funny, accidental, strange, frightening, or mixtures of these.

Why should we limit ourselves? If a situation is serious and important, a dull person finds it dull and uninteresting and looks for something with the **exciting** label -- other actions are labelled "-drag--". When we try to describe life's actions with only a few words, the words tend to become labels and finally the actions themselves. And finally we are stuck with only 3 or 4 actions worth doing. In short, the label is not the thing itself. Advertising must depend upon labels for very good reasons but in life, the real character of the person, place or thing before us needs understanding. Labelling is quick and easy and stops further examination. "Homey type--". "--he's straight--", or other descriptives could easily become labels covering the whole person. If words are limited, thought and feeling become limited too. This may not apply in every single case, but today we place great stress upon belonging to groups and being liked. This involves speech. The larger the group the simpler the words, phrases or slogans. As the group grows the **INDIVIDUAL** standards are lost.

Be yourself and avoid groups that prevent your being yourself by supplying you with phoney "outlets" or mere noise to cover up your own inner voice. All groups want is conformity.

What has this to do with conversation? Everything. It is through conversation that we deal with others. Conversation should be the most fruitful and natural exercise of the mind (Montaigne) and there is a strong tendency today to cut the number of words we use and avoid the many different shades of meanings that are so necessary to understand ourselves and our worlds. How can the really subtle development of our selves take place with limited means of expression? Primitive people and animals develop their instincts which operate in their communication with each other and Nature (their world). We, however, live in a complicated world and yet try to use a limited vocabulary. And in our haste (and we do rush) we cannot employ or develop instincts.

Well, should we use big words? Should we stretch slang to include new words? We do this to some extent but it would be far better to try for clear speech and the new words will grow as needed. When ideas are really thought over, there is something to be said. Thinking comes first. When this becomes a habit, then even the quick, impulsive speech will have good values.

Must we agree or disagree? No standard here. Only this: think over the situation under discussion and be honest only with YOUR standards. There is a temptation in conversation to be noticed. Then we may say the spectacular or become very very agreeable. Stick with YOU. You are the only standard.

Disagreeing should arouse interest and not argument. If it is sincere and really honest, something has been learned if you're right. If wrong, you've learned.

Our tastes and values are revealed in our conversation. Where years ago the folksy casual speech was spiced with some witty remark, today the same casualness persists but changed to cool, affected detachment. It now implies sophistication. We now dread being naive and simple.

Whatever mode of speech you employ try to converse with others so that ideas are exchanged on important subjects. Dig into the ideas by seeking answers with questions. Read Plato for real conversation. Read Oscar Wilde for wit and clarity.

Conversation, talking with others, helps establish current values and ideas. Note the material discussed. Where did it come from? Does it add up? Whether or not you believe it sincerely, check sources. How is it said? Spoken words are flowers or TNT. Don't handle them carelessly. Flowers are delicate and TNT explodes. Note that clear and simple statements are more effective than yelling or swearing. And read, read, read, read. Study conversation by listening and watching. Go to plays and really good movies and note the effects of speech.

As you watch and listen, note facial expressions and body stance. These are revealing. Are they comforting, exciting, phoney, meaningful, boring, annoying, imitative (same as boring), or whatever? We do converse with our whole person. Don't imitate. You'll absorb what you need for your way of speech without trying.

After seeing an unfamiliar play, read it and note the lines' effects without the stage personalities. You'll know more and more about speech.

In conversation, some people waste time trying to recall exact names, places or objects when they really do not apply. Then there's the Interruptors. They burst into the middle of your sentence with something very inconsequential. Limpwits. The Mumblers speak as though their mouths were full of oatmeal or cotton. The same monotonous level of tone in quiet places or in noisy traffic. Get a hearing aid as a gentle hint. Whoever can stand the Pausers deserves recognition. They interrupt their own flow of words with "meaningful silences", or "--huh--er--ah--", or occasional gestures. The Twisters must be mentioned. With neither apology nor explanation they change the subject and blissfully ignore where their conversational big feet tread. Ignore them. They insult themselves by exposure. The Limited Subject speaker has only one or two things to say with accompanied by one or two facts, over and over again. The Hog dominates and forbids others. If he has something to say, however, he ceases to be a hog. And there are the Sandpaper voices, Yellers, Know-it-Alls, Squirmy types and so many others.

Thus the important question: with whom do you converse? Is it so hard to find good conversationalists because of so many distractions? TV, "Cocktail Wit", or "Small Talk" seem to be all we have. Try to convert the worthier friends and really enjoy the wonders of conversation. Or learn by inversion. Learn backwards. With Yellers, Shallow Mumblers, Imitators, you'll know the bad effects of yelling, mumbling, and imitation. Yelled words--your's quiet. Mumbled words--your's clear. Imitated words and phrases--your's are your very own. But try to find conversationalists who are strong minded and clear and with some order in their thinking. If you associate with inferior or miserable minds you might just catch the sickness. It is contagious.

Really vital truths may be spoken in such a manner as to be disbelieved. While lies, persuasively told or simply repeated often enough may be accepted.

Decay in a group, society, or nation is not only brought about by the bad leader and his bad decisions. Each of us contributes his share of cruelty, greed, filth, envy, avarice or lack of human standards. But by the same logic, each of us can give a great deal to building understanding, courtesy (Yes COURTESY, which we could certainly use), and healthy example. It is very easy to complain, criticize, sneer and jeer, and even more so when we may well be right. Complain should be EXPLAIN. Criticize should be POINT OUT AND DESCRIBE. Sneering and jeering could easily be replaced with simple understanding like asking yourself if you could do better.

Yes a great deal of this all is exchanged and made in conversation -- a very civilized act. Learn it well and help clear the air of any intellectual pollution.

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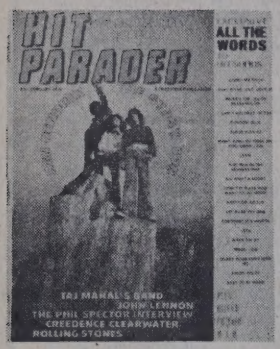
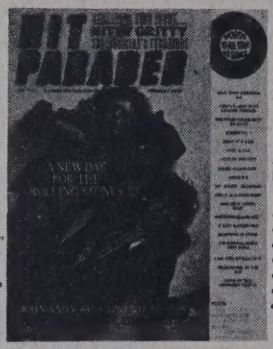


JANUARY,,1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

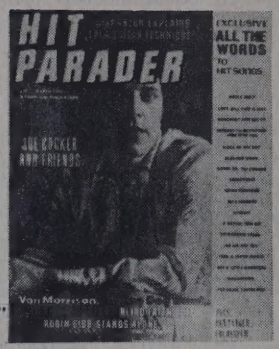
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

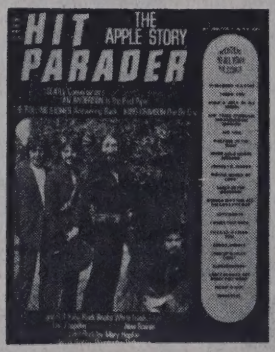
Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

"Holly Holy"
"No No Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"

APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

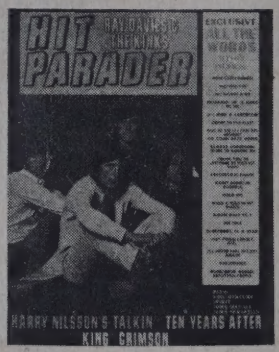
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

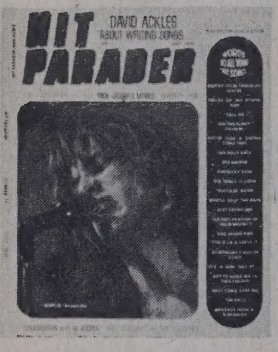
"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"



JULY, 1970

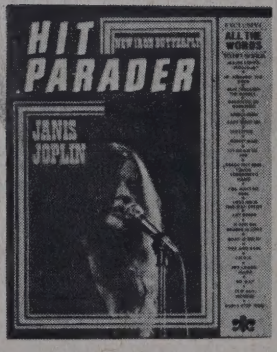
Mick Jagger's Movies
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N.Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT , 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolsimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

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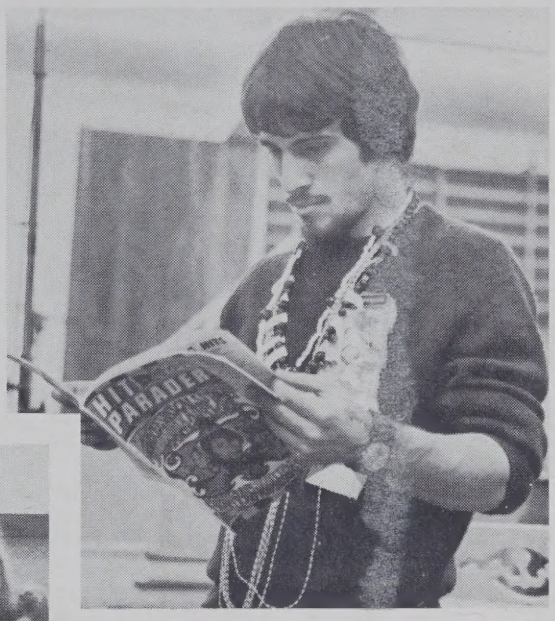

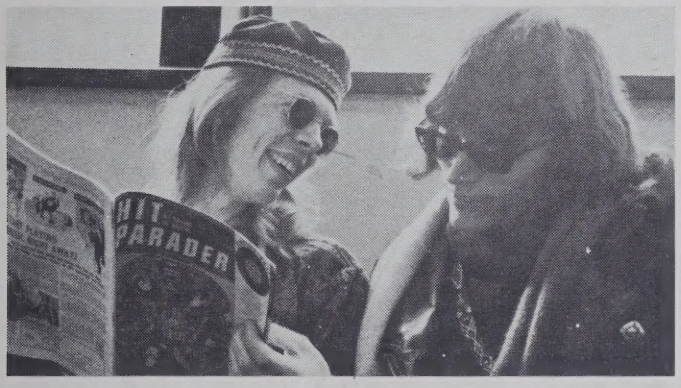

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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WOW

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